A COLLECTION AND TRANSCRIPTION OF WALLOON BELGIAN FOLKSONGS AS SUNG IN NORTHEAST WISCONSIN WITH ANALYSIS AND HISTORICAL COMMENTARY

by

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CHAPTER I

INTRODUCTION

Many of the Belgian people who settled in Northeast Wisconsin were very musical, bringing their instruments and their songs with them when they immigrated. Music was an integral part of their lives and their culture and important to their celebrations, both religious and secular. Some of the music was peculiar to the Walloons but other music was identical to that used by other groups of settlers, especially those of the Roman Catholic faith. Since the Walloon dialect as used in the United States never was translated into written form, the language and the folk music remained a completely oral tradition. Today only a small percentage of the descendants of the early settlers is able to speak Walloon endangering the loss of their language and musical cultural heritage. There are many in the community who are attempting to keep the language and all of the culture alive for succeeding generations.

STATEMENT OF THE PROBLEM

The purpose of this study is to preserve, in written form, some of the folk music of the people of Brown, Door, and Kewaunee counties who are of Walloon Belgian ancestry. The musical notation is transcribed from tapes or recordings

and includes Walloon texts. An English translation is provided for all songs and a French translation is given for those songs from the album Anthologie Du Folklore Wallon. The history of the settlement, along with special celebrations, is discussed and related to the song material.

SUB-PROBLEMS

1. The first sub-problem concerns the collecting of the folk music to discern the availability of the music and how it relates to the history of the area and the people. This follows the study of the general history of those who immigrated from Belgium and settled in northeast Wisconsin.

2. A special effort has been made to investigate celebrations of the community and music related to them. Some of these will be Kermiss, Rogation Processions, the Maypole, St. Nicholas Day and Christmas Day. Other songs are divided into categories of Drinking Songs, Badinages, Children's Songs and Lullabies and Moqueries.

3. An attempt has been made to provide an adequate translation of the text for each song.

DEFINITION OF TERMS

1. Walloon - Walloon is a dialect of French; a French patois very much like old French. The Walloon area of Belgium is the southern and eastern part in which French and Walloon are the languages spoken.

2. Flemish - Flemish is a dialect of Dutch. The Flemish area of Belgium is the northern and western part in which Dutch and Flemish are the languages spoken.

3. Kermiss - Kermiss (Kirmess, Kermis) is a fall harvest festival of thanksgiving brought from Belgium to northeast Wisconsin and first celebrated here in 1858. The word is derived from Kirk-messe, or church mass, and so is of religious origin. After Mass on Kermiss there is much dancing and feasting.

4. Rogation Procession - The Rogation Procession is held on Ascension Day at the end of May. During the celebration, people offer prayers and sing litanies of special supplication for abundant crops.

5. Maypole - The Maypole is a balsam tree that has been stripped of branches except for those at the very top. Ribbons are placed on those branches that remain. The pole is placed in the yard of recently elected officials of the town to honor them. The officials are then obligated to provide refreshments for all those assembled. In the earliest days of the custom, a dance was performed around the pole and the ribbons were entwined.

6. bass horn - Bass horn is a term used synonymously to designate the tuba.

7. monstrance - a receptacle in which the consecrated Host is exposed for adoration. The Host is the wafer used in Holy Communion.

8. moqueries - songs of ridicule or derision.

9. badinages - songs that tease, that are trifling or a joke.

DELIMITATIONS

1. The collection of songs included in this study are those attributed to the Walloon musical culture as used in northeast Wisconsin; other songs incorporated by the Walloons into their repertoire and ascribed to other cultures are not included.

2. Consequently, songs translated into Walloon but not of that origin will not be used even though they hold an important place in the culture of the area. These songs, especially those used in the Catholic religious services by the Belgians and many other ethnic groups, are mentioned and examples are placed in the Appendices, but they will not be included in this study nor will they be analyzed.

3. Folk music of the Walloon area of Belgium will not be utilized unless it is also found in northeast Wisconsin.

4. The music will not be sequenced or analyzed for teaching purposes in any methodology, but will be analyzed according to established techniques used in folk song research.

5. All musical material examined will be vocal music rather than dance tunes or instrumental music.

6. No attempt will be made to harmonize, arrange or compose accompaniments for the songs.

BASIC ASSUMPTIONS

1. There will be a sufficient number of songs recorded with adequate sound quality so that the researcher will be able to decipher the pitches and rhythms of the melody and transcribe them onto the treble staff.

2. The songs will be unison in nature and originated in Walloon.

3. Categorization of the songs into general groups or types such as drinking songs, lullabies, children's songs, or work songs will be possible.

4. The songs will fit into the scales/modes common to European and North American folk music.

5. Variants of songs may occur, although this is less likely in such a small geographic area among a closely knit community.

6. The songs used will be authentic folk material.

7. Some of the musical material will be directly related to that of the Walloon area of Belgium, while other songs were composed here.

8. The primary source material used is authentic and accurate.

SIGNIFICANCE OF THE PROJECT

The significance of this project is to collect and transcribe Walloon folk music which might otherwise be lost to coming generations. The music is now preserved only on recordings. These are not easily available to the general public, many of whom would not have the time to spend in libraries making copies of them or tapes for their personal use or even be aware of the existence of the collection. The preservation of these songs as a part of the Walloon culture of the area is of great importance to those in the community who want to keep the culture alive and preserve it for the next generation. Walloon Belgian culture is also one that seems to be overlooked in much of the available material documenting the early history of the state of Wisconsin. Due to the lack of a written version of the Walloon dialect in this country, much of the cultural transmission has been oral. Too few of the younger generation are now aware of this culture; therefore, this collection should be a source of musical material for those interested in learning about the Walloon culture of northeast Wisconsin.

CHAPTER II

A BRIEF HISTORY OF BELGIAN SETTLEMENT IN NORTHEAST WISCONSIN

A SERIES OF CIRCUMSTANCES

The events that led to the settlement of Walloon Belgians in northeast Wisconsin could be described as a series of unrelated circumstances. The first of these was a trip by François Petinoit, a farmer from the small community of Grez-Doiceau, to the city of Antwerp for business reasons. While there he happened to see a brochure about immigration to America that described large quantities of cheap land. In all probability, most of the farmers from Mr. Petinoit's village would not have been able to read this as it was written in Flemish rather than Walloon or French. What he read excited him; he could buy land in America for only $1.25 and acre. He took this information back to his village and discussed it with friends. Their farms were so small that the idea of owning more land was worth the risk of the trip and the unknown that they faced. It was even worth leaving their country, family, and friends. A group of them decided to come to America and settled in Wisconsin in 1853. Besides François Petinoit, the group included Jean Martin, Phillip Hannon, Joseph Morreau, Etiènne Detiènne, Adrian Masy, Lambert Bodart, Joseph Jodart, Martin Paque, and Jean Baptiste Detiènne. These were the predecessors of

more than 15,000 people who would be emigrating to the United States in the next ten years (19:4-7).

After arriving in Wisconsin, the first stop was Sheboygan. They were not happy here because they could not communicate with others. No one in the area spoke Walloon or French; they heard that this would not be the case in Green Bay. This was the next move for the Belgian settlers. The men found places for their families to stay and began to look around for a good place for their settlement. They thought that they had accomplished their mission when they decided to settle near Kaukauna. However, when they returned to Green Bay that evening, they learned that the young son of one of the families had died. This delayed their plans until after the funeral (7:412).

The Catholic priest who came to officiate at the boy's funeral was from the Bay Settlement area. His name was Father Edward Daems and he spoke French. This greatly impressed the group of Belgian families and Fr. Daems was able to convince them that they should give up the plan to settle in the Kaukauna area and choose Bay Settlement instead (7:412).

This area is now known as either Bay Settlement, Robinsonville, or Champion. Then it was known as "Aux Première Belges"; "The First Belgian Settlement". The area was uncut forest and had to be cleared in order to have even a small shelter in which to live. Many of the families

lived in lean-tos covered with branches until something better could be built. The area was also inhabited by the Potawatomi tribe. This created fear at first, but the Potawatomi proved to be helpful. They taught the new settlers how to snare animals and gather and prepare maple syrup (7:15).

These Belgian immigrants brought their strong religious faith with them. Their decision of a place to settle was strongly influenced by the availability of a priest who could speak French or Walloon. As the settlement was developing and growing, it was not uncommon for the settlers to walk great distances in order to attend Mass. In 1859, only six years after the first Belgian settlers arrived, a religious event occurred which was to significantly influence the preservation and development of Walloon culture and life in northeast Wisconsin. This miraculous event centered around the person of Adele Brice (19:25-28)

SISTER ADELE

The Brice family left Belgium in June of 1855. Adele, who was twenty-four years old, did not was to leave Belgium. Coming to America was not easy for her because she had intended to join a religious order of Belgian Sisters; those who had been her teachers when she made her First Communion in the Catholic Church. However, she was an obedient daughter and so came to the United States with her parents.

They settled in Red River Township north of Bay Settlement where Adele did all the work of a pioneer woman. These chores consisted of not just household duties, but also work in the fields, carrying grain to the grist mill and helping prepare shingles for market. One day as she was taking grain to the grist mill Adele had a vision. While following an old Indian trail and traveling through the wilderness with the grain sack on her head, she came to the place where the trail branched off between Dykesville and Bay Settlement. There she saw a lady all in white standing between two trees. She was frightened and stood still as the vision slowly disappeared. Adele continued her trip and told her parents what had happened after returning home. They thought that it might be a Poor Soul that needed prayers (3:6). The following Sunday, she walked past the same place on her way to Mass. Even though the church at Bay Settlement was eleven miles from her home, it was the closest and she never missed attending. Her sister, Isabella, and another lady accompanied Adele. As they walked to church, Adele again saw the same lady in white and this frightened her. The others had not witnessed the vision and continued on to the church. While in church, Adele went to confession and told the priest all that had happened. The Reverend William Verhoeff told her that "if it were something from God she would see it again, and not to be afraid, but to ask in God's name who it was and what

it desired of her (3:6). After Mass, the small group started home. As they came near the place where the vision occurred, Adele's heart beat faster. This time she could clearly see a

> beautiful lady all clothed in dazzling white, with a yellow sash around her waist. Her dress fell to her feet in graceful folds. She had a crown of stars around her head, and her long wavy golden hair fell loosely over her shoulders; such a heavenly light shone round her that Adele could hardly look at her sweet face (3:6).

This time she was not frightened and followed the priest's advice. She asked, "In God's name, who are you and what do you desire of me?" Our Blessed Mother answered, "I am the Queen of the Heavens, who prays for the conversion of sinners, and I wish you to do the same" (3:6). Adele was also commanded to teach the children the catechism of the church in order that the people would not lose their faith. The vision ascended and Adele fell on her face in a faint. The others revived her and got her to the nearest house. Some of the people there believed her account of what had happened while others thought that she was out of her mind. This occurrence played a major role in the religious life of the Belgian settlement (3:6). It was not long after that Adele began to gather the children and instruct them in their religion. Her father, Lambert Brice, built a small log chapel near the place of the apparition where her students and assistants would kneel with her and sing her favorite hymn in French; "Chanton le nom admirable de las

Reine des Cieux" (Let Us Sing the Praises of the Admirable Name of the Queen of Heaven) (3:7). She came to be called Sister Adele and would go from the chapel at Robinsonville to Little Sturgeon, gathering the children and instructing them for First Communion. Then she took them to Bay Settlement to Father Daems who would admit them to their First Communion (3:8-9).

Sister Adele was so convinced of the reality of her vision that she worked continuously until the time of her death at the age of sixty-five on July 5, 1896. An observer from the Kewaunee Enterprise wrote of her:

> With patience and earnestness that never flagged, she persevered in her mission going from house to house, and helping unsolicited to do whatever work there was to be done in the household - asking only in return that she be permitted to give instruction to the children. Adele's great piety, her disinterested zeal, her kind and sympathetic nature and her blameless life soon won for her a respect among the people with whom she labored (3:8).

Word of the apparition spread. Soon the Chapel became a place of pilgrimage and many people visited there. The Chapel was now far too small to accommodate all the visitors and thus was enlarged several times while other buildings were added nearby. The inscription over the door of the Chapel read, "Notre Dame de bon Secours, priez pour nous" (Our Lade of Good Health, pray for us). Other women joined Sister Adele in her work; Sister Mary Gagnon and Sister Marguerite Allard, the latter was the music teacher while accomplishing other duties (3:20).

RELIGIOUS CELEBRATIONS

Many of the religious celebrations of the Belgian settlements grew up around the Chapel at Robinsonville. On the last Monday of May, people assembled to petition the Virgin for blessings of abundant crops. Litanies of special supplication were sung. The Rogation Procession left the Chapel led by a cross bearer in surplice and cassock. Young girls dressed in white wore veils; they threw flowers on the road as the procession passed by the fields. The priest wore brilliantly colored robes and followed, holding high the monstrance so that all could see the Blessed Sacrament. The solemn procession lasted about one hour after which the celebrants returned home. In 1944, more than 2500 people attended and this custom continues to the present with thousands of people attending. These Rogation Processions were also held at local churches. The procession from St. Francis Xavier in Brussels included the choir singing "Tantum Ergo" and other Benediction hymns (4:28). The first Belgian settlers were very musical and performed on many and various instruments used in the processions to play many beautiful selections of sacred music (7:95).

The Feast of the Assumption, held on August 15, is another religious celebration in honor of the Virgin Mary and commemorates her ascension into heaven. Many people make pilgrimages to the Chapel at Robinsonville because of their faith that the Blessed Virgin will intercede for them so that God will cure diseases and infirmities. A field

Mass was celebrated with the priests and assistants wearing white vestments and the choir singing Gregorian chant. Before noon, a traditional procession encircled the five-acre grounds. The route outlined the path of the flames from the Great Fire of 1871 which miraculously left the Chapel and buildings standing. As the people marched, they recited the Rosary (55:17-18).

St. Nicholas Day was another significant celebration in the Belgian community, but not as it is known today, nor as it was in Belgium. On December 6, man of the community dressed like St. Nicholas and visited neighbors giving their children gifts and candy. Often they would enter the homes in a loud manner and carry sticks so that the children would be instinctively afraid (4:74-75). In the late 1800's, on the evening of December 5, bread was left out for Santa and grain was put out for his deer. The gifts were usually necessities such as sweaters, shoes, and mittens. However, on the twenty-fifth of December, Christmas was a strict religious holiday. Much of the music used by the early settlers was in French, but later carols such as "The First Noel' were sung (41). The choirs were a very special part of all of the religious services, especially at Christmas. Many of the earlier settlers spent most of their lives singing in church choirs. One example was François LeGrave who sang in the choir at Rosiere for the Mass on Kermiss held the second Sunday in September of 1934 (22:59-

60). He died that December at the age of 89. After church services, there would be visiting with friends and relatives.

The Feast of St. Cecelia, the patron saint of musicians, was also celebrated with church services and music. On Monday, November 22, 1886, the Rosiere Brass Band participated in high Mass. After the Mass they serenaded the Rev. A. Rogers, who then treated the Band to a banquet. The entertainment and hospitality lasted well into the morning hours of the next day. The celebration of this Feast is an old Belgian custom handed down for generations, as was Kermiss (35).

FIRST KERMISS IN THE NEW WORLD

Among the celebrations, the major ethnic one that the Belgian community brought from the Old World was Kermiss, a festival of thanksgiving after the crops had been harvested in the fall. The name Kermiss, or Kermis, comes from "kirk-messe", church mass, and was first celebrated in Wisconsin in 1858. At this time, a young farmer, Amia Champaign, and his wife had had a successful year of good crops from their land in Kewaunee county. In the two years since they had left Grandlez in the province of Brabant, they had cleared land, built a log home and stable, and had their first child, but something was causing problems in the family. Amia's wife, Marie, had been acting out-of-sorts and had

developed a terrible temper. Amia set out to see a friend, Jean Baptiste Macceaux, who ran a small tavern on the Door-Kewaunee county line and who himself had a wife and five daughters. Amia felt that surely Jean Baptiste would be able to understand the situation and give some advice. As they talked, Mrs. Macceaux related that she too was unhappy. She knew that after the harvest in Grandlez everyone was getting ready for the kermiss, while here after harvest they would simply get ready to clear more land. Jean Baptiste became excited at the realization that in less than two weeks Father Daems would be in the area. Mr. Macceaux decided that they could begin their kermiss at that time. Amia appointed the committee; the young men who would lead the procession from the church and begin the festivities, many of which were to be held in Mr. Macceaux's tavern. Word of the coming event was passed to all in the area. In every home preparations began; trunks were searched for any finery to wear and trips were made for provisions for cooking and baking (7:83-88).

The great day finally arrived and Father Daems celebrated Mass that morning in the new settlement named Rosiere. In the afternoon, the committee, with their blue and white ribbons across their chests, was gathered at Macceaux's. Many people began to arrive, anticipating all the excitement. The musicians eagerly prepared for the grand march that would open the dancing. Joe LuMaye played

cornet, Carle Massey, trombone, François LeGrave, bass horn, and Norbert Mignon, violin. The group awaited Theophile LeBut, the clarinet player. Finally, from the forest, those assembled could hear the sound of the clarinet approaching and playing "La Brabançonne", the national song of their homeland. Then the music changed to the "Marseillaise" and LeBut appeared. Jean B. Delfosse took the American flag and waved it as a baton while giving the directions for the dances. Very late that evening the dancers reluctantly waved good-bye and headed for home. The first kermiss had been celebrated (7:88-94).

Sometime after that, a series of Kermiss celebrations became the norm. The first was held at Lincoln on the last Sunday in August, with Brussels, Rosiere, Dykesville, Gardner, DuVall and Misere celebrations coming during the following weekends. On each Sunday, the committee met the people at the church after Mass and , along with the band, usually the Rosiere Brass Band, led them out of the church for the first dance. This was held on the road in front of the building and came to be called "The Dance in the Dust". It was considered symbolic and recognized the importance of the soil from which the harvest came. With the advent of the automobile, this custom had to be discontinued for the safety of the dancers. The early dances were of folk origin from Belgium but were eventually replaced by square dances, polkas, waltzes, two-steps, and fox trots. Today in some

places there may only be a rock band or no music at all. However, there are some community members who are trying to restore the traditional kermiss (4:99-100).

The following is a summary of an account of a Brussels kermiss from earlier in this century as told to the researcher by Mr. Alfred Vandertie. Since the Brussels Kermiss was the first Sunday in September and Labor Day was the following Monday, the Kermiss was spread over several days. On Friday, the women gathered to bake the Belgian pies. Since none of the men wanted to be in the house with all of the women baking, they went to town and gathered in the tavern. On Saturday, all of the men went to the butcher shop to get beef for the Kermiss meals. This, along with threshing time, was special; the rest of the year salt pork was eaten. Because so many men came to the butcher shop, there was a long waiting line. The resourceful farmers tied their buggies to the one in front, the buggies moved as if on a conveyor belt, and the men socialized in the tavern. Then on Sunday the Kermiss began after Mass. The band met the people after church and led "The Dance in the Dust" and the procession to the hall. When it was time for meals, everyone was invited to a home to eat so that no one ever had to be concerned about buying meals during Kermiss. Since Monday was a holiday, the celebration could continue. Tuesday was the 'old timers dance", exclusively for the older generation and only two-steps and waltzes were

played. In this way, the Brussels Kermiss was stretched over five days for most of the men in this community. Mr. Vandertie sang a song, "The Invitation to the Brussels Kermiss", which has been performed at many of these celebrations and which is included in the collection in Chapter Three (51).

MAYPOLE

The Maypole was a Belgian custom that had to do with governmental rather than religious affairs. Because the Belgians spoke only Walloon, they had been ignored by people of other national origins in Door County and had never taken advantage of their political rights and responsibilities. This situation began to turn around when Xavier Martin, a well-educated and English-speaking Belgian immigrant, came to the area. He taught the settlers about the American system of government and encouraged them to take control of their local governmental affairs and participate in their right of suffrage. They did become active in great numbers in 1857 and continued the practice thereafter. As participation in local political activities increased in the Walloon community, more citizens of Belgian origin were elected to office (19:38).

It became the practice in the community to take a tall balsam tree and skin all but the top-most branches from the trunk to use as the Maypole. Ribbons were tied to the

branches and the Maypole was planted in the front yard of a recently elected official. It was then the duty of the honored gentleman to provide a keg of beer as refreshments for those bestowing this honor upon him. If the official neglected this duty, those in the honoring group would harass him until he complied. The following evening, the same procedure was followed at another victorious official's home. This continued until all those elected had been honored (4:29). In the early days of the custom, dancing was performed around the pole to the accompaniment of instrumental music.

BRIEF BIOGRAPHIES OF SOME EARLY SETTLERS

François LeGrave

François LeGrave immigrated to the United States with his father, Jean Alexis, and siblings from Ohain, Belgium in 1856. Instead of arriving at New York, this group sailed up the St. Lawrence River to Detroit and then on to Green Bay. Francois was eleven years old when his family came to "Aux Première Belges" and began to clear the land for their cabin and farm. They learned to hunt for food and the Indians taught them to tan hides so that they were usable for items of clothing, such as warm mittens.

In 1858, when François was only twelve, he played the bass horn in the band for the first Kermiss celebration in northeast Wisconsin. He married Henriette Meunier in 1868

and they lived and farmed with his parents. Through hard work and persistence, the family prospered. The original farm was sold to a brother and sister and another farm was bought in Rosiere. After Henriette died in 1914, François continued to be an active member of the community until his death in December of 1934. That same autumn, there are accounts of him singing with the church choir for the Mass on Kermiss held in Rosiere on the second Sunday of September (22:16-60).

Joe LuMaye

Jean Joseph LuMaye was a native of the province of Brabant and immigrated to the United States in 1856. He and his family, a wife and four children, arrived in New York on April 17 after sailing from Antwerp. He was a tailor by trade and followed that occupation until he rented a farm in Door County. The farm was later purchased and remained in the family for more than a century. Mr. LuMaye was also an amateur musician and was the cornet player in the band for the first Kermiss at Rosiere in 1858 (53:6).

MUSICIANS FROM SUCCEEDING GENERATIONS

Louis Ropson was born in 1903 in the Dykesville area and farmed there all of his life. He was also very interested in music and learned to play the organ when he was ten years old. By the age of twelve he was playing the organ for church services and at sixteen was appointed the

church organist. In 1920, he walked from Dykesville to Fairland, now called Namur, to study harmony and music theory from Father Vandenelsen. Mr. Ropson also took a correspondence course in music history and counterpoint from the University of Wisconsin in Madison (20:1).

Ropson was fascinated by stringed instruments and learned how to construct them in order to understand them. The first violin was so well constructed that he continued to make others, along with violas and violoncellos. Performers in local symphonic organizations and teachers at several universities have played instruments made by Mr. Ropson. At the time of his death in 1979, he was seventy-six and had been organist at St. Louis Church in Dykesville for over fifty years.

Clem DeJardin was born in 1889 on a farm near Luxemburg, Wisconsin and was a farmer for most of his life. After the farm was sold to one of his sons, he continued to live there. He loved to play musical instruments and started with the alto horn which he played in dance halls at fifteen years of age. He also learned to play the violin, clarinet, piano, and tenor saxophone and was a member of a six piece brass band. Mr. DeJardin continued to play the violin until he was eighty-seven years old. He also built at least on violin (43).

Jule DeNamur (1892-1965) was a farmer in the Rosiere area. He taught himself to play the violin first, and later

the clarinet, saxophone, and trumpet. He was the leader of the Rosiere Brass Band and played in the Leathem D. Smith Shipbuilding band. His daughter, Mrs. Mary Gilson, recalls him leaving the farm for a day or two at a time when asked to play with bands from throughout Wisconsin. She also recalls the family going to Green Bay to hear the Lawrence Welk Orchestra perform at the Riverside Ballroom. Jule DeNamur was invited to play with them for the evening. He was also the choir director at St. Hubert's Church in Rosiere and a strong musical influence on his family. Mrs. Gilson, playing violin, and three of her siblings, including Clarence, playing saxophone, performed in an instrumental quartet when they were students at the Rosiere Grade School.

Jule's son, Clarence "Sax" DeNamur, was also involved in the musical life of the community. Like his father, he played in the Rosiere Brass Band and the Leathem D. Smith Shipbuilding band, which he also led. He was employed at the shipyard during World War II and owned Sax's Arcade and Dance Hall in Brussels from 1936 to 1966. At one time, he had his own orchestra. He was high school band director for the Tigerton, Pembine, Sevastopol, and Brussels Schools.

The researcher has been greatly impressed with two ideas that are intertwined in the history of the Belgian settlements, those of the importance of their deep religious faith and their musical traditions. The fact that space was extremely limited when packing to leave Belgium and musical

instruments were considered too valuable to leave behind was indicative of the importance placed on music. The decision about where to settle was ultimately decided because a priest was found with whom they were able to communicate. Many in the community have mentioned the size and importance of the church choirs in the past as well as the desire to have them return. There are those who are still preserving the culture and are striving to build and retain the interest of others.

CHAPTER III

THE SONGS WITH ANALYSIS AND TRANSLATION

INTRODUCTION

Chapter III contains the Walloon folk songs collected by the researcher. The analysis and translation follows each song. It was discovered that some of the songs or parts of songs were not actual folk songs, but were composed and originated in Belgium. The name of the composer and a description of the origin of the songs is given in information accompanying the songs.

Some songs are categorized by the celebrations for which they are used or from which they are derived. In the case of the songs that are not associated with a particular celebration, the categorization is by social function, i.e. drinking songs, badinages, children's songs and lullabies, and moqueries.

The end of the chapter contains charts comparing the analyses of the songs in the collection.

SOURCES OF SONG MATERIAL

The first songs which the researcher was able to obtain were from a tape prepared by Mr. Alfred Vandertie for Mrs. Donald Englebert. The tape contained four songs which have been transcribed and analyzed in this chapter as well as several religious songs not of Belgian origin but

translated into Walloon by Mr. Vandertie such as "How Great Thou Art" and "Were You There?".

A second source of song material is the Special Collections area of the library at the University of Wisconsin - Green Bay; the most complete collection of materials concerning the history of the Belgian settlements in northeast Wisconsin and the genealogy of the families. This collection of tapes included the previously-mentioned songs with descriptions by Mr. Vandertie along with several others sung by older members of the community; Mrs. Ida Lardinois, Mrs. Louise LeCloux, Mrs. Mary Woldt, Mrs. Evangeline Guth, and Mr. Gabriel Vandertie. Also included in the collection is an album of music recorded in Belgium by members of the Belgian-American Club; Anthologie Du Folklore Wallon. This recording was a third source of the first four songs collected as sung by Mr. Alfred Vandertie, however many others of various styles are also located on the album. The previously mentioned "How Great Thou Art" and "Were You There?" were on this album, along with a translation of the polka tune "In Heaven There Is No Beer". These are found in Appendix II along with the Walloon text.

The researcher's final source is a set of taped recordings made between 1940 and 1946 by Helene Stratman-Thomas who was a member of a Wisconsin Folk Music Record Project team. The team traveled across the state recording folk music sung and played by local musicians. The

recordings were made on a "Sound-Scriber" machine which used eight-inch shellac discs. These were later transferred to tapes and deposited into the Archives of American Folk Song in the Library of Congress. Copies of these tapes are housed in the Mills Music Library at the University of Wisconsin - Madison (Stratman-Thomas:22). Much of the background information concerning the music and personalities was gathered from excerpts of journals of Mrs. Stratman-Thomas found in "Voyageur" magazine, in the summer of 1986 and from the introductory section of Folk Songs Out Of Wisconsin. These songs were used in the research, but none are found in the transcriptions. This is due, in part, to lack of time and the difficulty of finding someone to translate and write the Walloon.

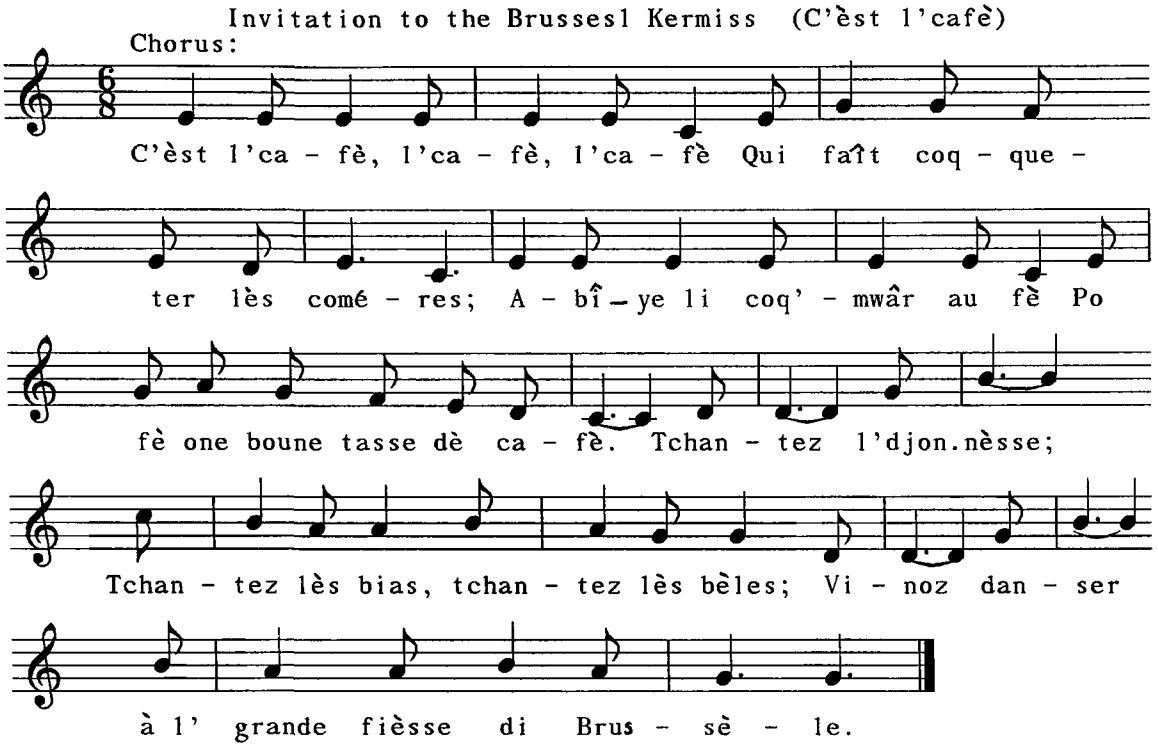
Most of the cultural life of the area was organized around the churches and the taverns or inns. The music used in the churches was not specifically Belgian; it was that of the Roman Catholic church and sung in Latin. The songs sung in other social situations were often of Belgian origin and relevant to this investigation. For purposes of organization, the researcher has categorized the songs into several groups; those associated with special celebrations, "badinages", children's songs and lullabies, and "moqueries".

The first category analyzed and discussed is that of social songs. This group begins with one for a specific

social celebration, the Brussels Kermiss. The other song in the category refers only to a parish feast. Drinking Songs comprise the second category. Many of the songs categorized in other groups also concern drinking. This is not surprising since the social life of the community revolved around the taverns. The third category is one called badinages; teasing, trifling, or joking songs. Often these songs are rather earthy. Some of the Walloon singers in the community have two versions of these songs that they know, but will not perform those that are considered improper. The fourth category, Children's Songs and Lullabies, are those sung by or to children. Many of the texts and styles are similar to those from other Western cultures. The final group is one of "moqueries", a term for songs that ridicule or mock. According to the liner notes that accompany the recording Anthologie Du Folklore Wallon, this type of song is "often naive and is evidence of this aspect of the character of the rural Walloon.

THE SONGS WITH ANALYSIS AND BACKGROUND INFORMATION

I. SPECIAL CELEBRATIONS


Invitation to the Brussesl Kermiss (C'èst l'cafè)
Chorus:
C'èst l'ca - fè, l'ca - fè, l'ca - fè Qui faît coq - que -
ter lès comé - res; A - bî - ye li coq' - mwâr au fè Po
fè one boune tasse dè ca - fè. Tchan - tez l'djon.nèsse;
Tchan - tez lès bias, tchan - tez lès bèles; Vi - noz dan - ser
à l' grande fièsse di Brus - sè - le.

Walloon:
C'èst l' cafè, l' cafè, l' cafè
Qui faît coqueter lès coméres
Abîye li coq'mwâr au fè
Po fé one boune tasse dè cafè!

Tchantez, l' djon.nèsse;
Tchantez lès bias, tchantez lès bèles;
Vinoz danser à l' grande fièsse di Brussèle.

Po l' grande fièsse, dj'a l'èspèrance
Qui l' timps f'rè bia sins miséres
Dji vos-ègadje po l' première danse
C'èst l' mia qui tot qwè qui dj' pou dîre.

Nos bauchèles âront dès rubans
Dès fleûrs pa-t't-euvau leûs tièsses
Dès bias fûraus à fârbalas
Po l' dimègne èt li djoû dè l' grande fièsse.

Purdoz vos camarâdes avou
Tchèssîz bén lon lès miséres
On bwèrè tot li long dèl djoû
Rotez li bouter è l' cafetiére.

Non, c'èst vos qui dj'in.me se bén
Dji m'èspwêr(e) qui dji n' vou rén piède
Vinoz m' carèssi one pitit' momint
Et m' rassûrer one pitite miète.

French translation:
C'est le café, le café, le café
Qui fait caqueter les commères
Vite la bouilloire sur le feu
Pour faire une bonne tasse de café!

Chantez, jeunesse,
Chantez les beaux, chantez les belles,
Venez danser a la ducasse de Bruxelles.

Pour le ducasse, j'espère
Que le temps sera veau sans misères
Je vous engage pour la première danse
C'est mieux que tout que je peux dire.

Nos filles auront des rubans
Des fleurs tout autour de la tête
Des belles robes à falbalas
Pour le dimanche et le jour de la ducasse.

Prenez vos camarades avec
Chassez bien loin les misères
On boira tout le long du jour
Allez le pousser dans le cafetière.

Non, c'est vous que j'aime tant
J'espère (si fort) que je ne veux rien perdre
Venez me caresser un moment
Et me rassurer un peu.

English translation:
Chorus:
It's coffee, coffee, coffee
Which causes women to chatter
Now the kettle's on the stove
To make a nice cup of coffee!

Young people, sing!
Sing, smart boys! Sing, pretty girls!
Come and dance at the great Brussels festival!

For the great festival I expect
The weather to be fine, without any flaw
I engage you for the first dance
It's the best thing I can say.

Our girls will wear ribbons
And flowers all over their heads,
Fine flounced sheath gowns
For Sundays and the great festival day.

Take your friends with you
Drive you worries far away;
People will drink all the day long,
Go and put them into the coffee-pot.

I say, you are the girl I love so much,
I trust I will lose nothing.
Come and fondle me a while,
And reassure me a little bit.

ANALYSIS

Tone set: Ⓓ R M F S L T D'	Form:	A	B
Scale: Major	Cadence Notes:	1 -	5
Range: 1 - 8	Verbal Syllables:	30 .	23
	Number of Bars:	8 ,	8

SOURCE

Transcribed by Terry Bobbe from a tape recorded August, 1992 at Heritage Hill State Park, Green Bay, Wisconsin. It was also found on the Anthologie du Folklore Wallon recording made in Belgium and the tape received from Mrs. Donald Englebert. All performances were sung by Alfred Vandertie, age 82.

BACKGROUND INFORMATION

C'èst l' cafè is part of a song composed in 1854 by Charles Wérotte in Namur, Belgium and published in the first edition of his Chansons Wallonnes. The version sung by Alfred Vandertie only borrows the refrain of its Walloon antecedents (40).

Walloon:
-N'av' nén vèyu mi p'tit musicyin?
A l' dicauce (bis)
N'av' nén vèyu mi p'tit musicyin?
A l' dicauce, c'èst s' nom.

-Il èstot d'dja on bon gamin
Mins i n' choûteûve nén

-Dj'a sayî à l' fé choûter
Mins i n' v'leûve nén

Dj' l'a voyî aus tchamps avou lès (sès) vias
Il a v'nu pîre qui l' twa

-Adon 'l a stî après lès coméres
Mins dj'ennè p'leûve rén

-'L'a pris pa l' djambe, 'l l'a foutu su l' lét
Po qwè fé, vos l' savoz bén

-Après ça, il l'a r'pèté
Ça, ça n' payeûve nén

-Après ça, 'l a ieû on gamin
Sav' bén c'èst qu'èle l'a lomé?

-N'av' nén vèyu mi p'tit musicyin?
"A l' dicauce" c'est son nom.

French translation:
-N'avez-vous pas vu mon petit musicien?
"A la fête", c'est son nom

-Il était déjà un bon garçon
Mais il n'obéissait pas

-J'ai essayé de le faire obéir
Mais il ne voulait pas

-Je l'ai envoyé aux champs avec les veaux
Il est devenu pire que le taureau

-Alors, il a couru après les femmes
Mais je n'y pouvais rien.

-Il l'a prise par la jambe, l'a jetée sur le lit
Pour quoi faire vous savez bien

-Après cela, il l'a engrossée
Cela n'était pas payant

-Après cela, il a eu un garçon
Savez-vous comment elle l'a nommé?

-N'avez-vous pas vu mon petit musicien?
"A la fête" c'est son nom!

English translation:
Haven't you seen my little musician
At the parish feast? (bis)
Haven't you seen my little musician
At the parish feast? This is his name.

He was already a good boy,
But he did not listen.

I tried to make him mind,
But he did never want to.

I sent him out with the calves,
He came back worse than the bull.

Then he went after the women,
But I could not manage him.

He took one by the leg and threw her on the bed,
To do what, you know well enough.

After that he got her pregnant,
That it did not pay.

After that she got a little boy,
Do you know what she named him?

Haven't you seen my little musician?
"At the parish feast" is his name.

ANALYSIS

Tone Set: F,S,L,ⓓ R M F S	Form:	A Av
Scale; Do hexachord	Cadence notes:	5 - 1
Range: IV - 5	Verbal Syllables:	14 . 14
	Number of Bars:	4 , 4

SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Arthur Renard, who performs under the name of "Zeke" and accompanies himself with a "One Man Band" consisting of a bass drum, a kazoo, a harmonica, and an accordion.

BACKGROUND INFORMATION

N'av' nén vèyu mi p'tit musicyin? is of Walloon origin. The song, known in the areas of Namur, Hesbaye, and the area between the Sambre and Meuse Rivers, furnished "Zeke" with the music and the text of the first verse. The rest of the song is possibly his own interpretation or creation (40).

Setting Out for America (Nos Èstans Quités Po l'Amèrique)

Walloon:
Nos-èstans quités po l'Amèrique
I nos faut foute one crole
Nos f'rans pèter l'djambon
La faridon.non
La faridon.naîre

French translation:
Nous sommes partis pour l'Amérique
Il nous faut prendre une cuite
Nous ferons "pèter" le jambon
La faridon.non
La faridon.naîre

English translation:
We are setting out for America.
We are going to get drunk.
We shall treat ourselves to ham.
La faridondaine...

ANALYSIS

Tone Set: Ⓓ R M F F♭ S L

Scale: Do hexachord with guest F♭

Range: 1 - 6

Form: A B

Cadence Notes: 1 - 1

Verbal Syllables: 16 . 17

Number of Bars: 4 , 6

SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Alfred Vandertie.

BACKGROUND INFORMATION

Nos-èstans quités po l'Amèrique, probably a song for the special circumstances of the departing immigrants, is very similar to "La faridondon, la faridondaine" which dates from the 17th century and is one of the most widely known of French-speaking populations (40).

Time To Go Home (Timps D'Èraler)

Li Sô - ciè - tè dès lon - gues pipes di
têr - re, C'èst dès gay - ârds qu'in.menuet di s'amû - ser
Il - in.men - eut bén dè bwâre dins leûs p'tits vèr - es
Mins n'saveneut nén quand c'èst timps d'èr - a - ler.
Timps d'èr - a - ler, Timps d'èr - a - ler Vos savoz bén
qu' lès ma - mes sont dro - les. Timps d'èr - a - ler,
Timps d'èr - a - ler Pu - pon.y di caurs à dis - pen - ser.

Walloon:
Li Sôciètè dès longuès pipes di têre
C'èst dès gayârds qu'in.meneut di s'amûser
Il-in.menuet bén dè bwâre dins leûs p'tits vères
Mins n'saveneut nén quand c'èst timps d'éraler.

Timps d'èraler (bis)
Vos savoz bén qu'lès mames sont droles
Timps d'èraler (bis)
Pupon.y di caurs à dispinser.

French translation:
La Société des longues pipes de terre
Ce sont des gaillards qui aiment s'amuser
Ils aiment bien boire dans leurs petits verres
Mais ne savent pas quand il est temps de s'en aller.

Temps de s'en aller (bis)
Vous êtes conscients que les femmes (= les mères) sont ivres
Temps de s'en aller (bis)
(Il n'y a) plus d'argent à dépenser.

English translation:
The Club of Long Earthen Pipe Smokers
Are fellows who like to have a good time.
They like a nip of liquor,
But do not know when it is time for them to get back home.

It's time to leave (bis),
You well know that mothers are queer persons!
It's time to leave (bis),
No more pennies to lay out!

ANALYSIS

Tone Set: M,F,F#,S,L,T,Ⓓ R M	Form: A Av B C
Scale: Major with guest F#	Cadence Notes: 3 - 1 - 5 - 1
Range: III - 3	Verbal Syllables: 21.21.17.16
	Number of Bars: 5, 4, 4, 4

SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Alfred Vandertie. The song was also found on a tape that had been made by Mr. Vandertie and given to the researcher by Mrs. Donald Englebert.

BACKGROUND INFORMATION

Timps d'èraler owes its origin to Gustave Craybeek, of Marcinelle, Belgium. It was used for a procession to Marchienne-au-l'ont for the profit of a folklore society, the Sôciètè dès Lonkès Pipes di têre. The refrain existed before in several areas of Belgium. Mr. Vandertie uses only the first verse of the original (40).

III. BADINAGES

Alexander Calumet (Zande Calumète)

Walloon:
Tant qu'i-n-a dèl bîre è pot,
Zande Calumète (bis)
Tant qu'-n-a dèl bîre è pot,
Zande Calumète n'èrva nén co.

French translation:
Tant qu'il y a de la bière dans le pot,
Zande Calumète (bis)
Tant qu'il y a de la bière dans le pot,
Zande Calumète ne s'en va pas encore.

English translation:
As long as there is some beer in the mug,
Alexander Calumet (bis)
As long as there is some beer in the mug,
Alexander Calumet does not leave yet.

ANALYSIS

Tone Set: (D) R M F S L	Form:	A Av
Scale: Do hexachord	Cadence Notes:	2 - 1
Range: 1 - 6	Verbal Syllables:	17 . 15
	Number of Bars:	4 , 4

SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Alfred Vandertie.

BACKGROUND INFORMATION

Tant qu'i-n-a dèl bîre è pot is a drinking song that is well-known in the Walloon area of Belgium. It may come from the song "Djan Colinète" by Xavier Bodart (1835-1901), a song writer from Namur, Belgium (40).

Girls Nowadays (Lès Djon Fèyes D'Asteûre)

Et lès djon-nès fèyes d'asteûre, El - es n'ont nén co quénze
ans, Qu'i l' zî faut dès gal - ants, La - dèn - i la - dèn- on -
wè, Qui l' zî faut dès gal - ants la - dèn - i don non
Elle ont dès bi - as fû - raus, Dès fû - raus à fâr-bal-as,
Et dès pan - i - as ra - ni - kés la - dè - ni la-dèn -on -wè,
Dès pan- i- as ra-ni-kés la-dè-ni don non. Elle ni sont nén co
"sur-tout" mariéyes, Qu'elle è-vont ioup èt ioup' su l' lét, pi lal'
bo mâ-ri- o-nèt-te et pi lal' bo mâ - ri - oz nos.

Walloon:
Et lès djon.nès fèyes d'asteûre
Eles n'ont nén co quénze ans
Qu'i l' zî faut dès galants
Landèni ladènon-wè
Qu'i l' zî faut dès galants
Ladèni don non

Elle ont dès bias fûraus
Dès fûraus à fârbalas
Et dès panias ranikés
Ladèni ladènon-wè
Dès panias ranikés
Ladèni don non

Elle ni sont nén co "surtout" mariéyes
Qu'elle èvont ioup' èt ioup' su l' lét
Et pi la l' bo, mârionète
Et pi la l' bo, mârioz-nos!

French translation:
Les jeunes filles d'aujourd'hui
Elles n'ont pas encore quinze ans
Qu'il leur faut des galants
Ladèni...

Elles ont de belles robes,
Des robes à falbalas
Et des pans de chemise renoués
Ladèni...

Elles ne sont pas encore mariées
Qu'elles s'en vont "youp et youp" sur le lit
Et marionnette
Et marions-nous!

English translation:
Girls nowadays
Are not yet fifteen
That they must have lovers...

They wear fine sheath gowns
Flounced sheath gowns,
And yet the tails of their chemises are torn and tied up...

They are no sooner married
Then they hop into the bed.
And then there is the pin, marionette!
And then there is the pin, let's get married!

ANALYSIS

Tone Set: S,L,T,Ⓓ R M F S L	Form:	A	Av	B
Scale: Major	Cadence Notes:	1 -	1 -	1
Range: V - 6	Verbal Syllables:	38 .	27 .	33
	Number of Bars:	10 ,	7 ,	9

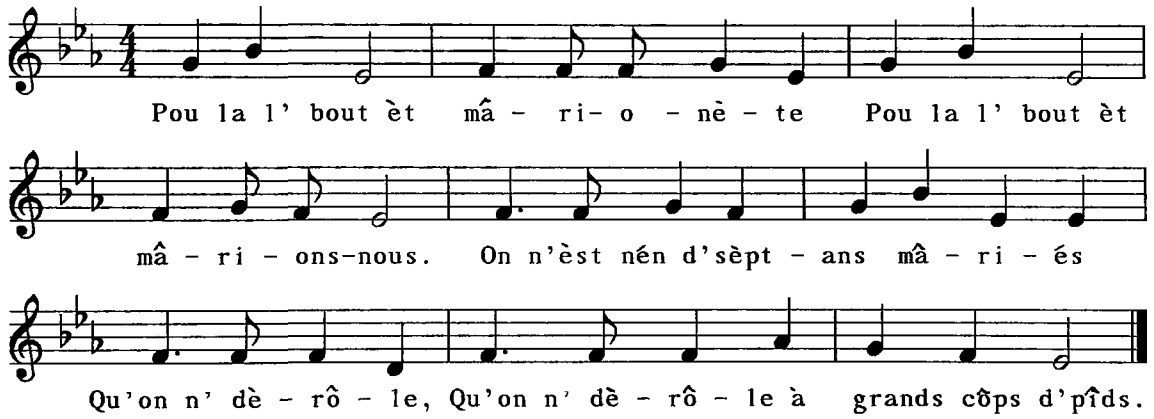
SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Alfred Vandertie.

BACKGROUND INFORMATION

Et lès djon.nès fèyes d'asteûre did not originate in the Walloon area of Belgium, but is one of several songs remembered (or composed) by Gladys Etienne of the Green Bay area, and thus is from the Walloon tradition in Wisconsin (40).

Then There Is The Pin (Pou la l' bout)


Pou la l' bout èt mâ - ri- o - nè - te Pou la l' bout èt
mâ - ri - ons-nous. On n'èst nén d'sèpt - ans mâ - ri - és
Qu'on n' dè - rô - le, Qu'on n' dè - rô - le à grands côps d'pîds.

Walloon:
Pou la l' bout èt mârionète
Pou la l' bout èt mârions-nous
On n'èst nén d' sèpt-ans mâriés
Qu'on n' dèrôle
Qu'on n' dèrôle à grands côps d' pîd

French translation:
(Puis) voilà le bout et marionnette
(Puis) voilà le bout et marions-nous
On n'est pas mariés de sept ans
Qu'on ne déroule
Qu'on ne déroule à grands coups de pieds

English translation:
Then there is the pin, now then marionette!
Then there is the pin, now then let's get married!
They haven't been married for seven years
That they tumble down the bed;
That they tumble down the bed with heavy kicks.

ANALYSIS

Tone Set: T, Ⓓ R M F S	Form:	A	B
Scale: Major	Cadence Notes:	1 -	1
Range: VII - 5	Verbal Syllables:	15 .	19
	Number of Bars:	4 ,	5

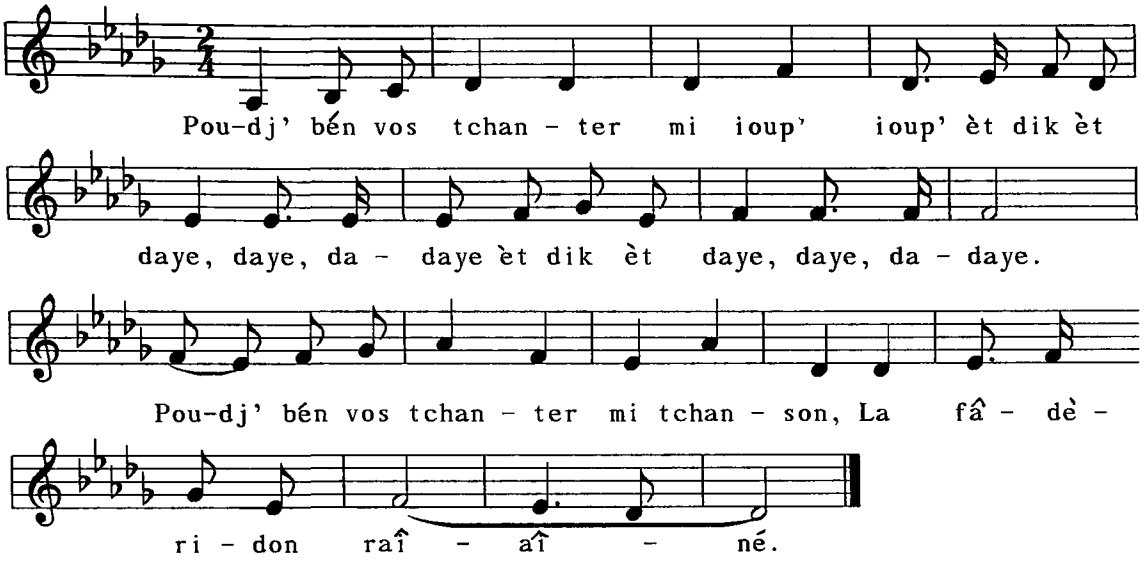
SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Gladys Etienne.

BACKGROUND INFORMATION

Pou la l'bout is a familiar song in the Namur region of Belgium. The tune is "Filles de St. Denis" by H. L. Blanchard (1778-1858). Mr. Blanchard was a French composer who was appointed the conductor of the orchestra of the Théâtre de Variétés de Bruxelles about 1823 (40).

May I Sing You My Song (Pou-dj' Bén Vos Tchanter)


Pou-dj' bén vos tchan - ter mi ioup' ioup' èt dik èt
daye, daye, da - daye èt dik èt daye, daye, da - daye.
Pou-dj' bén vos tchan - ter mi tchan - son, La fâ - dè -
ri - don raî - aî - né.

<u>Walloon:</u>
Pou-dj' bén vos tchanter mi ioup' ioup'
Et dikèt daye, daye, da-daye (bis)
Pou-dj' bén vos tchanter mi tchanson
La fâdèridonraî-aîné?

Dji rèsconte on djoû mi brotchon

Dj' él prind pa l' brès jusqu'à Wépion
Nos n's-achîtans dissu l' wazon

Dissu nosse tièsse deûs bias mouchons

Contenènt ossi leû p'tite raîson

Vos vôrîz bén soyu pus lon

Mins véci finit mi tchanson

<u>French translation</u>:
Puis-je vous chanter ma chanson?
Je rencontre un jour ma chérie
Je la prends par le bras jusqu'à Wépion
Nous nous asseyons sur le gazon
Au-dessus de notre tête, deux beaux oiseaux
Parlent aussi de leurs petites affaires
Vous voudriez bien en savoir plus
Mais ici finit ma chanson.

English translation:

May I sing my hop hop song to you?
Et dik èt daye, day, da-daye.
May I sing my song to you/ La fâdèridonraîne.

One day I met my honey...

I held her by her arm up to Wepion...

We sat down on the turf...

Over our heads two fine birds...

Were telling their short story too...

You would like to know more...

But this is the end of my song.

ANALYSIS

Tone Set: S,L,T,Ⓓ R M F S	Form:	A B
Scale: Major	Cadence Notes:	3 - 1
Range: V - 5	Verbal Syllables:	22 . 18
	Number of Bars:	8 , 8

SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Alfred Vandertie. Also found on the tape made by Mr. Vandertie for Mrs. Donald Englegert.

BACKGROUND INFORMATION

Pou-dj' bén vos tchanson? is a song originally composed by Charles Wérotte and given the title "Li hioupe-hioupe, en se balançant sur sa chaise pendant le dic et daïe". This version by Alfred Vandertie is simplified and the fifth verse is not used (40).

Coming Back from Lausprelle (On Djoû en Riv'nant di (S') Prêle)

On djoû en riv'nant di (S) Prêle En dis - chin - dant
lès coug - nèts; Dji rès - conte one bèle bau - chè - le Qui
m'ruv'- neûve cor as - sez bén; 'Bè - le si vos m'vôrîz mârier
Bè - le si vos m'vôrîz mârier; Dji vos - in.me si bén qu' po
ça Su l'aîr di tra la la la la Su l'aîr di tra la la la Su
l'aîr di tra la la la la O dj'ènn' a causé à vosse ma - man
Dj'ènne a causé a vosse pa - pa Is m'ont dit qui dj'n' sâros
d'mia Su l'aîr di tra la la la la Su l'aîr di tra la la la Su
l'aîr di tra la la la la _____.

Walloon:
On djoû en riv'nant di (S') Prêle
En dischindant lès cougnèts
Dji rèsconte one bèle bauchèle
Qui m' ruv'neûve cor assez bén
"Bèle, si vos m' vôrîz mârier (bis)
Dji vos-in.me se bén qu' po ça

Su L'aîr di tra la la la (bis)
Su L'aîr di tra la la la la

O dj'ènn' a causé à vosse maman
Dj'ènn' a causé à vosse papa
Is m'ont dit qui dj' n' sâros d' mia
Su l'aîr di tra la la la (bis)
Su l'aîr di tra la la la la.

French translation:
Un jour en revenant de Lausprelle
En descendant vers Couillet,
Je rencontre une belle jeune fille
Qui ne me plaisait pas mal
"Belle, si vous voulez m'épouser (bis)
Je vous aime assez pour cela
Sur l'iar du tra la la la ...

O, j'en ai parlé à votre maman
J'en ai parlé à votre papa
Ils m'ont dit que je no pourrais mieux (faire)
Sur l'air du tra la la la ...

English translation:
One day when coming back from Lausprelle,
While walking down to Couillet,
I came upon a pretty girl
Whose looks I liked rather well.
"Beauty, I wish you would marry me.
I love you well enough for that.
To the tune of tra la la la la!

O! I talked of it with your mother.
I talked of it with your father.
They told me I could not do any better.
To the tune of Tra la la la la!

ANALYSIS

Tone Set: M,F,S,L,T,D R M F

Scale: Major

Range: III - 4

Form:	Cumulative A	B	B
Cadence Notes:	1 -	1 -	1
Verbal Syllables:	30 .	41 .	41
Number of Bars:	8 ,	8 ,	8

SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Alfred Vandertie. It was also on a tape made by Mr. Vandertie for Mrs. Englebert.

BACKGROUND INFORMATION

On djoû en riv'nant di(s') Prêle was originally composed by Nicolas Boiron (1779-1857) of Charleroi, Belgium, and carried the double title "En r'vènant d'Lausprèle, tchanson pus guéye qui bèle" and "Chanson de Monsieur de la bourlotte". Mr. Vandertie's version borrows from this song, however, some of the musical material and text have their origin in the tradition of the Walloons of Wisconsin (40).

Piron Will Not Dance (Pîron N'Vout Nén Danser)

1. Pî - ron n'vout nén dan - ser S'il a dès noûs so - lès
Dès so - lès tot ronds Po fé dan - ser Pi - ron
2. Pî - ron n'vout nén dan - ser S'il a dès noû - vès
tchaus - sètes Dès tchaus-sètes èt fines èt vètes,
(cumulative, v. 3, 4, etc.)
Mèr - ci po choû - ter à m'tchan - son Tous lès gar - çons èt
lès Pî - ron!

Walloon:
Pîron n'vout nén danser
S'il a dès noûs solés
Dès solés tot ronds
Po fé danser Pîron

Pîron n'vout nen danser
S'il a dès noûvès tchaussètes
Dès tchaussètes èt fines èt vètes
Et dès solés tot ronds
Po fé danser Pîron

...S'il a one noûve culote
One culote come one scârmote

...S'il a one noûve tchimîje
One tchimîje, c'èst totès pîces

...S'il a one noûve cravate
One cravate, c'èst come one cwade

...S'il a on noû tchapia
On tchapia, c'èst ça l' pus bia
Mèrci po choûter à m'tchanson
Tous lès gârçons èt lès Pîron!

French translation:
Piron ne veut pas danser
S'il(n) a des souliers neufs
Des souliers tout ronds
Pour faire danser Piron

Piron ne veut pas danser
S'il (n) a des chaussettes neuves
Des chaussettes fines et vertes
Et des souliers tout ronds
Pour faire danser Piron

...S'il (n) a une culotte neuve
Une culotte comme une "scârmote"

...S'il (n) a une chemise neuve
Une chemise, c'est toutes pièces

...S'il (n) a une cravate neuve
Une cravate, c'est comme une corde

...S'il (n) a un chapeau neuf
Un chapeau, c'est ça le plus beau

Merci d'avoir écouté ma chanson,
Tous les garçons et les Piron!

English translation:
Piron will not dance
Unless he gets new shoes
Round-tipped shoes
To have Piron dance

Piron will not dance
Unless he gets new socks
Fine green socks
And round tipped shoes
To have Piron dance

Piron will not dance
Unless he gets a pair of breeches
Breeches like cake

Piron will not dance
Unless he gets a new shirt
A shirt is all made of bits of cloth

Piron will not dance
Unless he gets a new tie
A tie is like a rope

Piron will not dance
Unless he gets a new hat
A hat is the nicest piece of clothing

Thank you for listening to my song,
You all, boys and the Pirons!

ANALYSIS

Tone Set: S,T,(D) R M

Scale: Incomplete Major

Range: V - 3

Form:	A	A	Coda
	Cumulative		
Cadence Notes:	1 -	1 -	1
Verbal Syllables:	12.	11 .	16
Number of Bars:	2 ,	2 ,	2

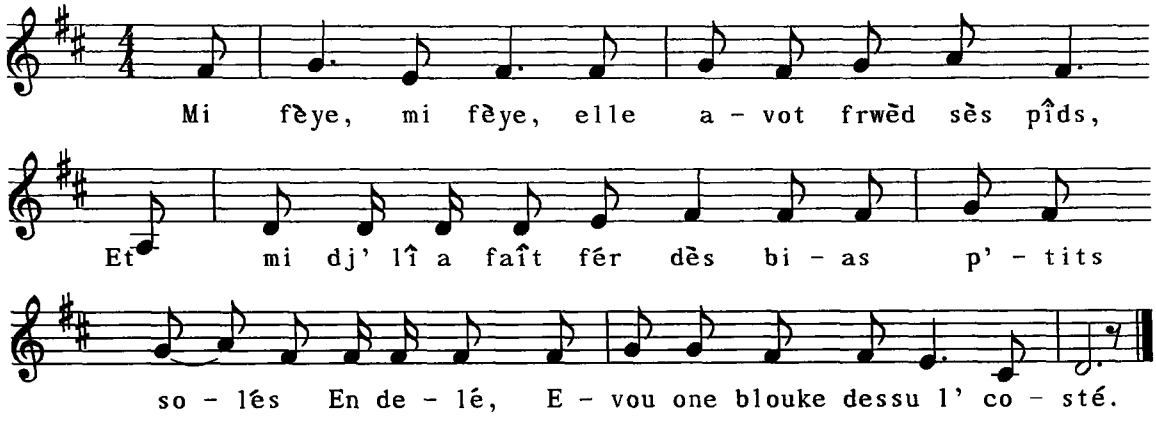
SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Betty Bultman-Rouer who was taught the song by her great-great grandmother.

BACKGROUND INFORMATION

Piron n'vout nén danser has a melody similar to the Christmas song "Joseph est bien marié" and is well-known in Belgium. It is very often cited in folk song studies in that area (40).

My Daughter (Mi Fèye)



Walloon:
Mi fèye, mi fèye elle (av)ot frwèd sès pîds
Et mi dj' lî a faît fér des bias p'tits solés
En' delé!
Evou one blouke dessu l' costé

Mi fèye, mi fèye elle (av)ot frwèd sès djambes
Et mi dj'lî a faît fér dès bèlès p'titès tchausses
Evou dès loyêres di ganse
Et dès bias p'tits solès...

...frwèd sès fèsses
...One bèle pitite culote
èvou one brayète a flotche

...frwèd è s' coûr
...one bèle pitite djaquete
èvou dès botons d'ôr

...frwèd è s' cô
...one bèle pitite cravate
èvou one loyêre di cwade

...frwèd è s' tièsse
...one bèle pitite bonète
èvou one floquète à l' copète.

French translation:
Ma fille, ma fille avait froid aux pieds
Et moi je lui ai fiat faire de beaux petits souliers
En' delé!
Avec une boucle sur le côté

Ma fille, ma fille avait froid aux jambes
Et moi je lui ai fait faire de beaux petits bas
Avec des cordonnets en ganse
Et des beaux petits souliers...

...froid aux fesses
...une belle petite culotte
Avec une braguette à floche

...froid au coeur
...une belle petite jaquette
Avec des boutons d'or

...froid au cou
...Une belle petite cravate
Avec un cordonnet de corde

...froid à la tête
...un belle petot bonnet
Avec un noeud de rubans au sommet.

English translation:
My daughter, my daughter was cold in the feet
And I had fine, small shoes made for her
En' dele!
With a side buckle.

My daughter, my daughter was cold in the legs
And I had fine, small stockings made for her
With braid garters - And fine, small shoes...

My daughter, my daughter was cold in the buttocks
And I had a fine pair of small breeches made for her
With a tasselled fly...

My daughter, my daughter was cold in the heart
And I had a fine, small jacket made for her
With golden buttons...

My daughter, my daughter was cold in the neck
And I had a fine, small scarf made for her
Trimmed with a cord tie...

My daughter, my daughter was cold in the head
And I had a fine, small cap made for her
With a ribboned knot at the top...

ANALYSIS

		Cumulative
Tone Set: S,T,(D) R M F S	Form:	A B C
Scale: Incomplete Major	Cadence Notes:	3 - 3 - 1
Range: V - 5	Verbal Syllables:	10 . 15 . 8
	Number of Bars:	2 , 2 , 2

SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Gladys Etienne-Feron of Green Bay who learned it from listening to her grandmother.

BACKGROUND INFORMATION

Mi fèye (av)ot frwèd is a well-known song in French-speaking areas. It is a cumulative song in which the list of clothing grows longer with each verse. It was originally about a donkey and not a girl or daughter (40).

I've Got Potatoes (Dji M'Fou D'Ça, Dj'a Dès Canadas)

Dji m'fou d'ça, dj'a dès ca - na - das; Di'a dès ca - na - das
Di'a dès ca - na - das; Dji m'fou d'ça, dj'a des pommes de terre,
Dj'a dès pommes de terre po pas - ser m'i - vi - êr.

Walloon:
Dji m' fou d' ça, dj'a dès canadas
Di'a dès canadas (bis)
Dji m' fou d' ça dj'a dès pommes de terre
Dj'a des pommes de terre
Po passer m'iviêr.

French translation:
Je me fous de ça, j'ai des pommes de terre,
J'ai des pommes de terre (bis)
Je me fous de ça, j'ai des pommes de terre,
J'ai des pommes de terre
Pour passer mon hiver.

English translation:
I don't care a rap about it, I've got potatoes,
I've got potatoes (bis)
I don't care a rap about it, I've got potatoes
I've got potatoes to pass the winter away.

ANALYSIS

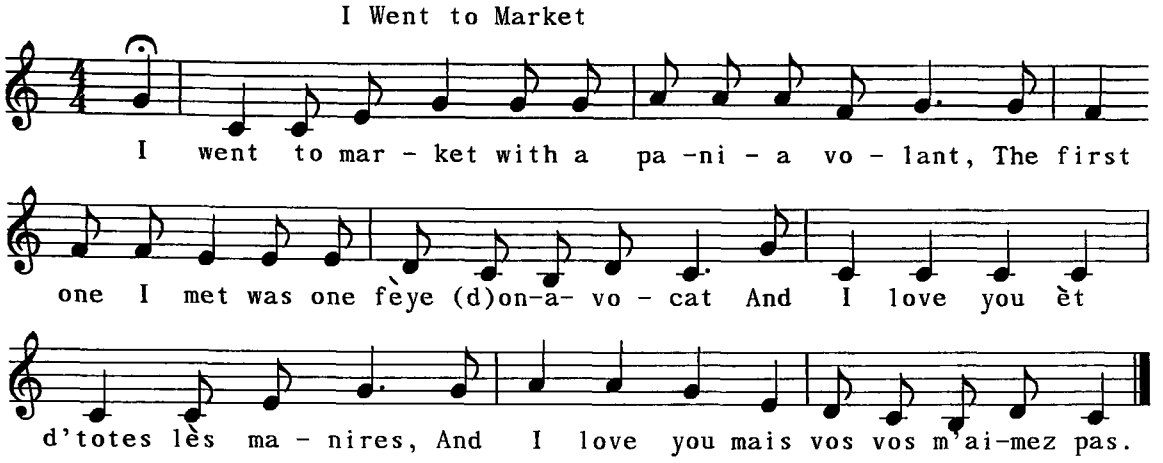
Tone Set: S,L,T,Ⓓ R M F	Form: A Av
Scale: Major	Cadence Notes: 3 - 1
Range: V - 4	Verbal Syllables: 18 . 18
	Number of Bars: 4 , 4

SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Recorded by Arthur Renard and his daughter, Dayen Bader.

BACKGROUND INFORMATION

Dji m'fou d'ça, dj'a dès canadas uses a melodic theme similar to a schottish which is found in most of the French-speaking areas of the world. A version of the words of the song is known in the Walloon area of Belgium. The text there is more precisely: "pour passer l'iviêr avec tos mès pourcias" or "to spend the winter with all my pigs (swine)" rather than potatoes (40).


I Went to Market
I went to mar - ket with a pa -ni - a vo - lant, The first
one I met was one fèye (d)on-a- vo - cat And I love you èt
d'totes lès ma - nires, And I love you mais vos vos m'ai-mez pas.

Walloon and English:
I went to market with a pania volant
The first one I met (was) one fèye (d')on-avocat.
Refrain:
And I love you èt d'totes lès manires
And I love you mais vos vos m'aimez pas

The first one I met was one fèye (d')on-avocat
I asked her fifty cents and she said: "Je n'avos pas."

She went upstairs po li trover sè papa
She came downstairs: le bounhomme i n'èst plus là.

She came downstairs: le bounhomme i n'èst plus là.
I squeezed her so hard that I cassé les deux bras

I squeezed her so hard that I cassé les deux bras
And it cost me five hundred for to get-er les deux bras.

French translation:
J'allais au marché en pans de chemise
La première personne que j'ai rencontrée était la fille d'un avocat
Refrain:
Et je vous aime de toutes les manières
Et je vous aime, mais vous ne m'aimez pas

La première personne que j'ai rencontrée était la fille d'un avocat
Je lui ai demandé 50 centimes et elle dit qu'elle ne les avait pas.

Je lui ai demandé 50 centimes et elle dit qu'elle ne les avait pas,
Elle est montée a l'étage pour aller trouver son père.

Elle est montée a l'étage pour aller trouver son père,
Elle est redescendue: le bonhomme n'est plus là.

Elle est redescendue: le bonhomme n'est plus là,
Je l'ai serrée si fort que je lui ai cassé les deux bras.

Je l'ai serrée si fort que lui ai cassé les deux bras,
Et cela m'a coûté 500 (dollars) pour lui remettre les deux bras.

English translation:
I went to market with a loose shirt.
The first one I met was a lawyer's daughter.
Refrain:
And I love you and in all ways;
And I love you but you don't love me.

The first one I met was a lawyer's daughter
I asked her for fifty cents and she said: "I haven't them!"

She went upstairs to find her father for him.

She came downstairs: "The man is no longer there".

I squeezed her so hard that I've broken her two arms.
And it cost me five hundred (dollars) for (her) to get her two arms back.

ANALYSIS

Tone Set: T, Ⓓ R M F S L	Form:	A		B
Scale: Major	Cadence Notes:	1	-	1
Range: VII - 6	Verbal Syllables:	24	.	19
	Number of Bars:	4	,	4

SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Alfred Vandertie.

BACKGROUND INFORMATION

I Went To Market is unusual in that it is a mixture of the three languages; Walloon, French and English. It is well-known in the French-speaking parts of Canada. It probably was brought to Wisconsin from Quebec. The French text was transformed and adapted by those who did not speak French but knew Walloon (40).

IV. CHILDREN'S SONGS AND LULLABIES

Water Bubbles (Botroûles Di Via)

Walloon:
Tralala, botroûles di via
Quand i ploût, i n' faît nén bia
Quand dj'èva, dji monte su m' via
Quand dji r'vén, dji monte su m' tchén.

French translation:
Tralala, nombrils de veau
Quand il pleut, il ne fait pas beau
Quand je m'em vais, je monte sur mon veau
Quand je reviens, je monte sur mon chien.

English translation:
Tralala, "calves' navels" (= water bubbles),
When it is raining it is no fine weather.
When I go away I ride on my calf,
When I come back I ride on my dog.

ANALYSIS

Tone Set: Ⓓ R M F S

Scale: Do pentachord

Range: 1 - 5

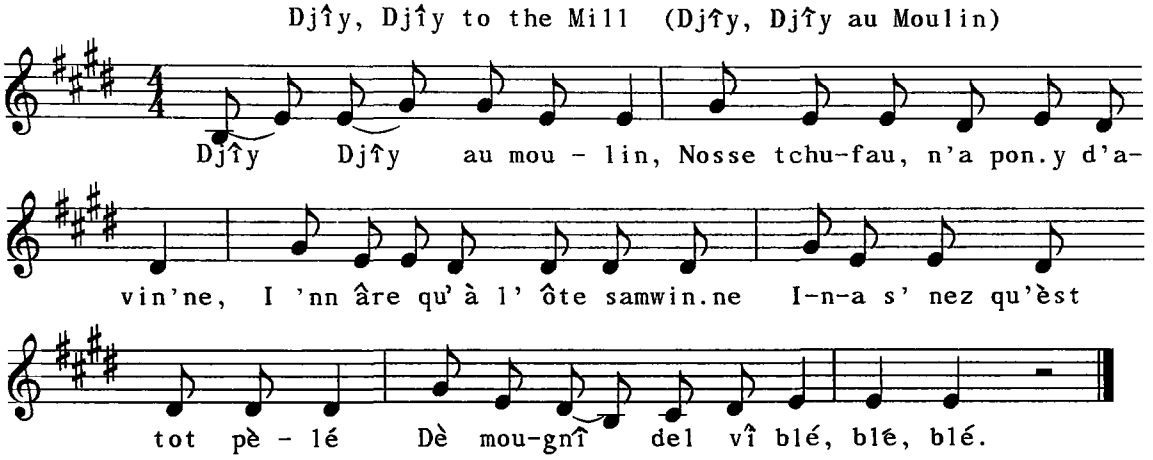
Form:	A	Av
Cadence Notes:	5 -	1
Verbal Syllables:	14 -	14
Number of Bars:	2 ,	2

SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Alfred Vandertie.

BACKGROUND INFORMATION

Tralala, botroûles di via, a rain song for children, is not of Walloon Belgian origin. It is common in Wisconsin (40).


Djîy, Djîy to the Mill (Djîy, Djîy au Moulin)
Djîy Djîy au mou - lin, Nosse tchu-fau, n'a pon.y d'a-
vin'ne, I 'nn âre qu' à l' ôte samwin.ne I-n-a s' nez qu'èst
tot pè - lé Dè mou-gnî del vî blé, blé, blé.

Walloon:
Djîy,djîy au moulin
Nosse tchufau, n'a pon.y d'avin.ne
I 'nn âre qu'a l' ôte samwin.ne
I-n-a s' nez qu'èst tot pèlé
Dè mougnî dèl vî blé, blé, blé.

French translation:
Djîy, djîy au moulin
Notre cheval n'a pas d'avoine
Il n'en aura que la semaine prochaine
Il a le nez tout pelé
De manger du vieux blé, blé, blé.

English translation:
Djiy, Djiy to the mill
Our horse has got no oats;
It will not get any until next week.
Its nose is all hairless
For eating old rye, rye, rye.

ANALYSIS

Tone Set: S,L,T,(D) M

Scale: Incomplete Major

Range: 1 - 6

	A	B	C
Form:			
Cadence Notes:	7 -	7 -	1
Verbal Syllables:	11 .	14 .	8
Number of Bars:	2 ,	2 ,	2

SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Alfred Vandertie.The song was also found on tape B-28/1976 in the Special Collections Library of the University of Wisconsin - Green Bay. It was sung by Louise LeCloux, 76; Ida Lardinois, 79; Marie Woldt, 81; and a nephew, Gabriel Vandertie.

BACKGROUND INFORMATION

Djîy, djîy au moulin is common to the Walloons of Wisconsin and is similar to songs of the same type in Belgium.

Good Morning, Catherine (Bonjour, Catèrine)

Bon - jour, Ca-tèr-ine, vô-rîz bén dan-ser? Non, Mon - sieûr
dji n'a pont d'solés. Dji vos dô - rè mès de - ûs gros
cha - bots Po da - ler li grand ga - lop.

Walloon:
Bonjour, Catèrine, vôrîz bén danser?
Non, Monsieû, dji n'a pont d' solés
Dji vos dôrè mès deûs gros chabots
Po daler li grand galop.

French translation:
Bonjour, Catherine, voulez-vous danser?
Non, monsieur, je n'ai pas de souliers
Je vous donnerai me deux gros sabots
Pour danser le grand galop.

English translation:
Good morning, Catherine, would you like to have a dance?
No, sir, I've got no shoes.
I will give you my two big clogs
That we may perform the great galop.

ANALYSIS

Tone Set: S, Ⓓ R M F	Form:	A		A
Scale: Do pentachord	Cadence Notes:	1	-	1
Range: V - 4	Verbal Syllables:	18	.	17
	Number of Bars:	4	,	4

SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Alfred Vandertie. A similar version of the song was also found on tape B-28/1976 from the Special Collections Library at the University of Wisconsin - Green Bay. It was sung by Louise LeCloux, age 76.

BACKGROUND INFORMATION

Bonjour, Catèrine is not known in the Walloon areas of Belgium. The text is similar to a type found in western France and Canada and the music is dance-like as the text suggests (40).

Who Will Go Picking Up Beechnuts? (Quî Ç'Quî'rè Aus Fayèmes?)

Walloon:
Quî ç' qu'îrè aus fayèmes?
Ç' sèrè vos, ç' sèrè mi
Bèle pitite fèye, toûrnez vosse dos!

French translation:
Qui ira ramasser des faînes?
Ce sera vous, ce sera moi
Belle petite fille, tournez votre dos!

English translation:
Who will go picking up beechnuts?
It will be you, it will be me,
Pretty little girl, turn your back!

ANALYSIS

Tone Set: Ⓓ R M F S L	Form: A A B
Scale: Do hexachord	Cadence Notes: 5 - 5 - 1
Range: 1 - 6	Verbal Syllables: 6 . 6 . 8
	Number of Bars: 1 , 1 , 1

SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Lema Lampereur.

BACKGROUND INFORMATION

Quî ç' qu'îrè aus fayèmes? is a shortened version of a round entitled "des groseilles"; ("the currants" or "the gooseberries"). It is well-known in Walloon areas in Belgium as well as in Wisconsin (40).

The Garden of Martin Plicotin (Le Jardin de Martin Plicotin)

Walloon:
L'arbre à planter dans le jardin da Martin Plicotin
On arbre!
L'arbre à planter dans le jardin da Martin Plicotin
Boune branche, branche su l'âbe

...
Coche, coche su branche

...
On nid, nid su coche

...
Un oeuf, n-oeuf dans l'nid

...
Z-oiseau, z-oiseau su n-oeuf

...
Plume, plume su-z-oiseau

English translation:
A tree is planted in Martin Plicotin's garden,
A tree!
- A good branch, a branch on the tree
- A twig, a twig on the branch
- A nest, a nest on the twig
- An egg, and egg in the nest
- A bird, a bird on the egg
- A feather, a feather on the bird

ANALYSIS

Tone Set: S, Ⓓ R M S	Form: A Cumulative
Scale: Extended Do tetratone	Cadence Notes: 1
Range: V - 5	Verbal Syllables: 14
	Number of Bars: 4

SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Alvina Fontaine.

BACKGROUND INFORMATION

Le jardin de Martin Plicotin, as sung by Alvina Fontaine, is but one of a number of songs that she performs. This unusual, cumulative version can be found in many traditions including French, Dutch, German, Danish, English, Spanish, and Walloon. This notation, probably French in origin, has been transformed for use by the common dialect of the Walloons in America most of whom did not speak French (40).

V. MOQUERIES

Hi, Here (N'avouz Nén Vèyu Piêrre)

Walloon:
Hê! N'avouz né vèyu Piêre?
Piêre qui moûd dè cafè
Avou l' trimouye da Victwâre
Et l' toûrniquèt da Chanchès.

French translation:
Hé, n'avez-vous pas vu Pierre?
Pierre qui moud du café
Avec la trémie de Victoire
Et la manivelle de François

English translation:
Hi here! Haven't you seen Peter?
Peter who grinds coffee
With Victoria's coffee-mill Funnel
And Frank's crank-handle.

ANALYSIS

Tone Set: S, Ⓓ R M F	Form:	A		A
Scale: Do pentachord	Cadence Notes:	1	-	1
Range: V - 4	Verbal Syllables:	12	.	12
	Number of Bars:	2	,	2

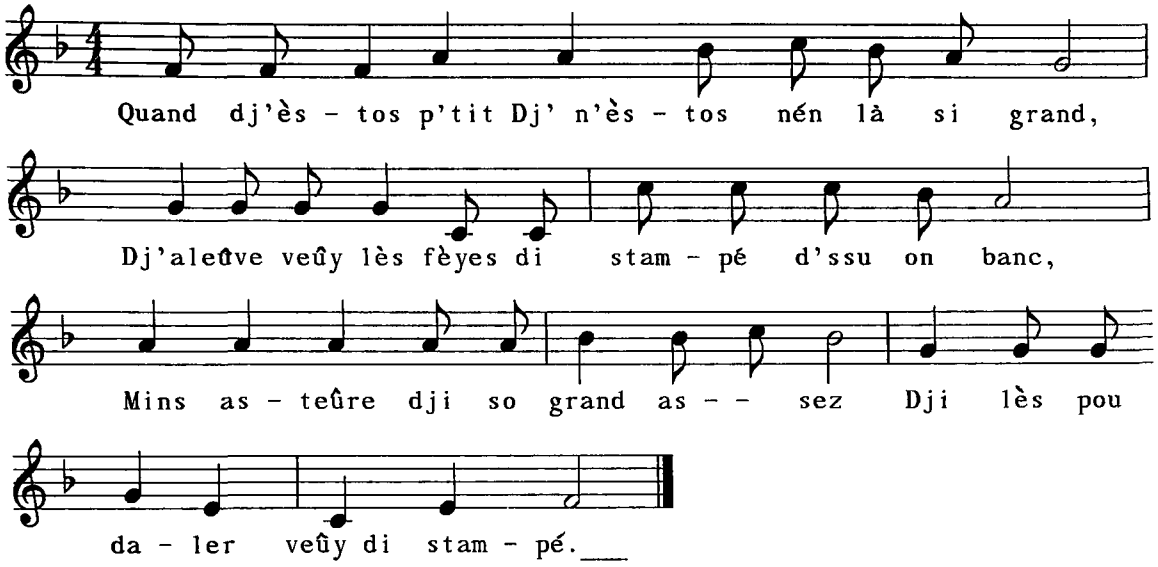
SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Alvina Fontaine.

BACKGROUND INFORMATION

N'avouz nén vèyu Piêre? is a popular song about a character who is a nuisance, which spread through the region of Namur, Belgium in the 19th century. The rest of its origin is uncertain (40).

When I Was A Boy (Quand Dj'Èstos P'tit)


Quand dj'ès - tos p'tit Dj' n'ès - tos nén là si grand,
Dj'aleûve veûy lès fèyes di stam - pé d'ssu on banc,
Mins as - teûre dji so grand as - - sez Dji lès pou
da - ler veûy di stam - pé.___

Walloon:
Quand dj'èstos p'tit
Dj' n'èstos nén là si grand
Dj'aleûve veûy lès fèyes di stampé d'ssu on banc
Mins asteûre dji so grand assez
Dji lès pou daler veûy di stampé

French translation:
Quand j'étais petit
Je n'étais pas encore si grand
J'allais voir les filles étant debout sur un banc
Mais maintenant je suis grand assez
Je peux aller les voir étant debout
(sur mes pieds)

English translation:
When I was a boy I was not very tall.
I went and looked at girls standing on a bench.
But now I am tall enough,
I can go see them standing on my feet.

ANALYSIS

Tone Set: S,T,Ⓓ R M F S	Form:	A		B
Scale: Incomplete Major	Cadence Notes:	3	-	1
Ranges: V - 5	Verbal Syllables:	20	.	16
	Number of Bars:	4	,	4

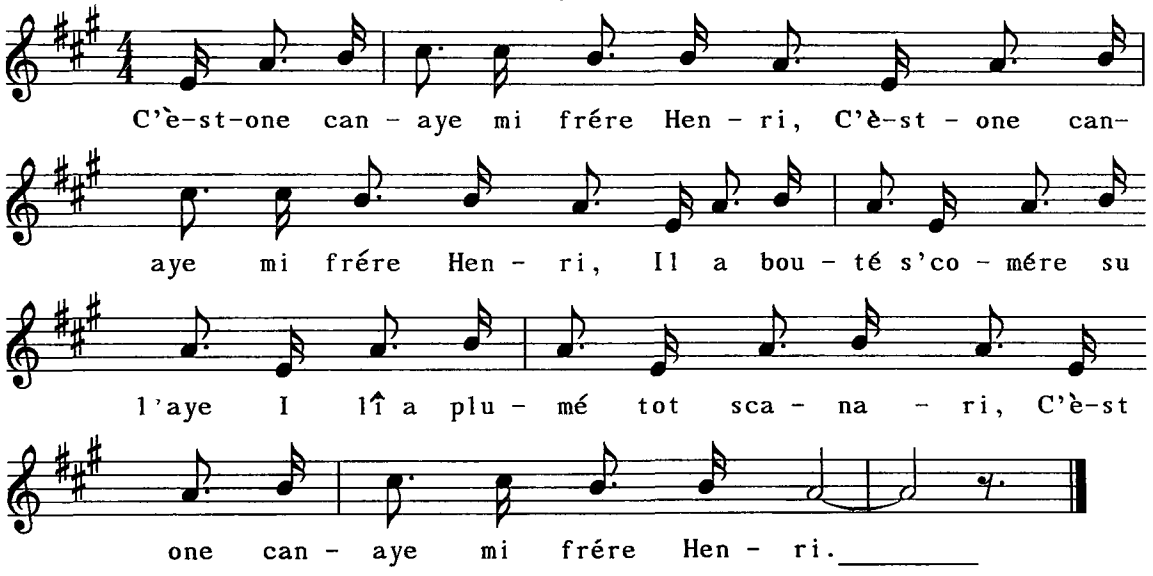
SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Alfred Vandertie.

BACKGROUND INFORMATION

Quand dj'èstos p'tit is a childish song that is well-known in French-speaking areas of the world. Two forms of the song exist; one decent and one less so. The version given in this collection and sung by Mr. Vandertie is the decent type (40).

My Brother, Henry (Mi Frére Henri)


C'è-st-one can - aye mi frére Hen - ri, C'è-st - one can-
aye mi frére Hen - ri, Il a bou - té s'co - mére su
l'aye I lî a plu - mé tot sca - na - ri, C'è-st
one can - aye mi frére Hen - ri.

Walloon:
C'è-st-one canaye, mi frére Henri (bis)
Il a bouté s' comére su l'aye
I lî a plumé tot s' canari
C'è-st one canaye, mi frére Henri

French translation:
C'est une canaille, mon frère Henri (bis)
Il a jeté sa femme sur la haie
Il lui a plumé tout son canari
C'est une canaille, mon frère Henri

English translation:
He is a rascal, my brother Henry (bis)
He flung his girlfriend on to the hedge.
He plucked all her canary.
He is a rascal, my brother Henry.

ANALYSIS

Tone Set: S, Ⓓ R M

Scale: Do tetratone

Range: V - 3

Form: A B A

Cadence Notes: 1 - 1 - 1

Verbal Syllables: 16 . 16 . 8

Number of Bars: 2 , 2 , 2

SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Gladys Etienne.

BACKGROUND INFORMATION

C'è-st-one canaye, mi frére Henri is an adaptaion of the refrain of a song from Liége, "C'èst dès canayes, fré Hinri", attributed to Jean-Pascal Rousseau (1817-1882). The tune, or similar tunes, are used for a number of songs in the dialect from the Namur and Liége regions of Belgium (40).

When I Was A Small Boy (Quand Dj'Èsteûve On P'tit Gamin)

Quand dj'ès-teûve on p'tit ga - min Dj'a-leûve vo - ler à
nosse vwè - sin Dji ma sauvé pa l' mau - vaîs trô
Et dja volé l' gueûye di - vant dins l'bigau.

Walloon:
Quand dj'èsteûve on p'tit gamin
Dj'aleûve voler à nosse vwèsin
Dji m'a sauvé pa l' mauvaîs trô
Et dj'a volé l' gueûye divant dins l' bigau

French translation:
Quand j'étais petit garçon,
J'allais voler chez mon voisin
Je me suis sauvé par le mauvais trou
Et j'ai volé, tête en avant, dans le purin.

English translation:
When I was a small boy,
I went and stole from my neighbor's.
I escaped through the wrong hole
And flew head first into the liquid manure pit.

ANALYSIS

Tone Set: S, (D) D# R M F

Scale: Do pentachord with guest D#

Range: V - 4

Form: A B

Cadence Notes: 2 - 1

Verbal Syllables: 15 . 18

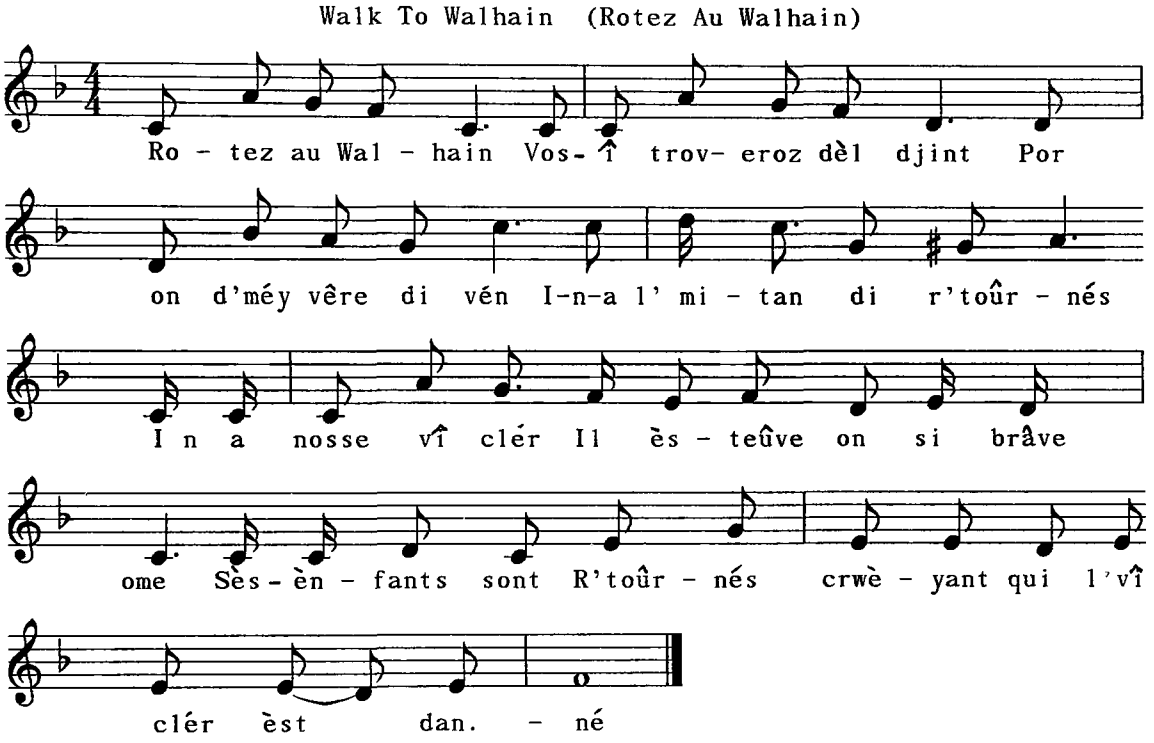
Number of Bars: 2 , 2

SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Ivan Draize.

BACKGROUND INFORMATION

Quand dj'èsteûve on p'tit gamin has no Walloon antecedents that could be found. It originated in Wisconsin (40).


Walk To Walhain (Rotez Au Walhain)
Ro - tez au Wal - hain Vos- î trov- eroz dèl djint Por
on d'méy vêre di vén I-n-a l' mi - tan di r'toûr - nés
I n a nosse vî clér Il ès - teûve on si brâve
ome Sès - èn - fants sont R'toûr - nés crwè - yant qui l'vî
clér èst dan. - né

Walloon:
Rotez au Walhain
Vos-î troveroz dèl djint
Por on d'méy vêre di vén
I-n-a l' mitan di r'toûrnés
I-n-a nosse vî clér(c)
Il èsteûve on si brâve ome
Sès-ènfants sont r'toûrnés
Crwèyant qui l' vî clér(c) èst dan.né

French translation:
Allez à Walhain
Vous y trouverez du monde
Pour un demi verre de vin.
La moitié d'entre eux sont repartis.
Notre vieux clerc
Etait un si brave homme...
Ses enfants sont repartis
Croyant que le vieux clerc est damné.

English translation:
Walk it to Walhain.
You will find people there,
After half a glass of wine
Half of them are back home.
Our old clerk
Was such a decent man.
His children are back home
In the belief that the old clerk is damned.

ANALYSIS

Tone Set: S,L,T,(D) R R# M F S L	Form: A B
Scale: Major scale with guest R#	Cadence Notes: 3 - 1
Rabge: V - 6	Verbal Syllables: 23 . 29
	Number of Bars: 4 , 4

SOURCE

Transcribed by Terry Bobbe from a recording, Anthologie du Folklore Wallon, made in Belgium in 1978. Sung by Goldie Derenne.

BACKGROUND INFORMATION

Rotez au Walhain does not occur in the Walloon areas of Belgium. The melody, especially at the beginning, may owe its inspiration to the American song "Jingle Bells". It is of Wisconsin origin (40).

SONG LIST

1. Invitation to the Brussels Kermiss (C'èst l' cafè)
2. My Little Musician (N'av' Nén Vèyu Mi P'tit Musicyin?)
3. Setting Out for America (Nos-èstans Quités Po l'Amèrique)
4. Time to Go Home (Timps D'Èraler)
5. Alexander Calumet (Zande Calumète)
6. Girls Nowadays (Les Djon Fèyes D'Asteûre)
7. Then There Is The Pin (Pou La L'Bout)
8. May I Sing You My Song (Pou'dj' Bén Vos Tchanter)
9. Coming Back from Lausprelle (On Djoû en Riv'nant di (S') Prêle)
10. Piron Will Not Dance (Piron N'Vout Nén Danser)
11. My Daughter (Mi Fèye (Av)ot Frwèd)
12. I've Got Potatoes (Dji M'Fou D'ça, Dj'a Dès Canadas)
13. I Went to Market
14. Water Bubbles (Botroûles Di Via)
15. Djiy, Djiy to the Mill (Djîy, Djîy Au Moulin)
16. Good Morning, Catherine (Bonjour, Catèrine)
17. Who Will Go Picking Up Beechnuts? (Quî Ç'Quî'rè Aus Fayèmes?)
18. The Garden of Martin Plicotin (Le Jardin de Martin Plicotin)
19. Hi, Here (N'Avouz Nén Vèyu Piêre?)
20. When I Was A Boy (Quand Dj'Èstos P'tit)
21. My Brother, Henry (C'è-st-one Canaye, Mi Frère Henri)
22. When I Was A Small Boy (Quand Dj'Èsteûve On P'tit Gamin)
23. Walk to Walhain (Rotez Au Walhain)

COMPARISON CHART

#	Scale	Form	Range	# of measures
1	Major	A B	1 - 8	16
2	Do hexachord	A Av	IV - 5	8
3	Do hexachord with guest Fe	A B	1 - 6	10
4	Major with guest Fi	A Av B C	III - 3	17
5	Do hexachord	A Av	1 - 6	8
6	Major	A Av B	V - 6	26
7	Major	A B	VII - 5	9
8	Major	A B	V - 5	16
9	Major	A B B	III - 4	24
10	Incomplete Major	A A Coda	V - 3	6 cumulative
11	Incomplete Major	A B C	V - 5	6 cumulative
12	Major	A Av	V - 4	8
13	Major	A B	VII - 6	8
14	Do pentachord	A Av	1 - 5	4
15	Incomplete Major	A B C	1 - 6	6
16	Do pentachord	A A	V - 4	8
17	Do hexachord	A A B	1 - 6	3
18	Do tetratone	A	V - 5	4 cumulative
19	Do pentachord	A A	V - 4	4
20	Incomplete Major	A B	V - 5	8
21	Do tetratone	A B A	V - 3	6
22	Do pentachord with guest Di	A B	V - 4	4
23	Major with guest Ri	A B	V - 6	8

CHAPTER IV

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

SUMMARY

People of Walloon-Belgian ancestry have been living and thriving in northeastern Wisconsin for many years. Although the music of the culture has been passed on in an oral tradition, it was not in an organized collection until this project.

Chapter I delineates the problem, defines terms and lists assumptions that formed the parameters of the research.

Chapter II contains a summary of the early history of the Belgian settlements in Brown, Door, and Kewaunee counties. The strong religious faith of the people, and its relation to their history and celebrations, is emphasized. Secular celebrations important to the culture are discussed and explained. Brief biographical information on some of the people in the community, first settlers and succeeding generations, who were involved in its musical life are given.

Chapter III introduces the songs and discusses the sources used for their transcriptions. Each song is notated with French and English translations, along with the analysis, source of the song, and background information.

CONCLUSIONS

The music of the Walloon community has been largely neglected by scholars. After extensive study, the researcher believes there is valuable material for folk music research and that it is an important part of the culture to be preserved. Several salient points surfaced and are discussed in the conclusions that follow.

1. It was difficult to determine the accuracy of some of the pitches in selected songs, because they are part of a strictly oral tradition.

2. All of the songs researched and transcribed were in the major mode. Repeated notes and intervals of the second predominate. Thirds are important and often used to outline a triad. The fourth generally functions as a S, D interval. Sixths occur occasionally, often in the pattern S, M D. Fifths are used sparingly either in the beginning of a phrase or in a M-S-D pattern. Octave leaps were rare. No sevenths were found.

3. 4/4 meter predominates and is found in eighteen of the twenty-three songs. There are three in 6/8 meter and two in 2/4 meter.

4. The most commonly used rhythm patterns in 4/4 and 2/4 are quarter-notes, dotted-quarter-notes with eighth-notes, eighth-notes in groups or with sixteenth-notes, dotted-eighth-notes with sixteenth-notes, and several half-notes. In 6/8, the quarter-note and eighth-note figure, the

groups of three eighth-notes, and dotted-quarter-notes predominate as in most music in that meter.

5. The length of the songs in the collection vary. Some, generally children's songs, are quite short. There are nine that would be classified as short, one having three measures, four having four and six measures respectively. Of this group, three are cumulative songs and therefore are longer in performance. There are seven songs that have eight measures. Two of these have many verses and are long in performance. One song has nine measures and one has ten. Two of the songs have sixteen measures along with several verses. The three longest songs have seventeen, twenty-four and twenty-six verses.

6. There is also a variety of forms represented. The majority are two-part forms with eight having an A B form, six have A Av and one A A, and one having an A A cumulative form. There is one A cumulative song. There are six songs with three-part forms; one each A A B, A Av B, A B A, and A B B, and two A B C. One song has the form A Av B C.

7. A named composer was located for only six of the songs. The others are from folk melodies or combinations of parts of known melodies.

9. Six of the songs were found to be known only in Wisconsin and the United States, while ten have their origins in Belgium. The other seven are comprised of both Belgian and American components.

10. All of the songs are secular in nature. The religious songs were sung in Latin and were not necessarily peculiar to the Walloon community.

11. The songs represent the culture transplanted to a new land.

12. The songs were found to be general in nature and not specific to cultural customs and events in the history of the settlement. The researcher had expected to locate more songs specific to celebrations and historical events.

13. Many of the songs borrow from composed songs or parts thereof. These composed songs primarily originated in Belgium and were written shortly before or at the time of the departure of most of those emigrating to Wisconsin.

RECOMMENDATIONS

This information is a first attempt at a wider area of study of the music of the Walloon-Belgian culture of northeast Wisconsin. It encompasses selected songs and is not an exhaustive examination of all available materials. Several recommendations follow that illustrate the need for further study:

1. The author suggests that this study be replicated on a larger scale in order to determine if more styles and categories were or are represented in the Walloon culture.

2. Research should be conducted to parallel the original Walloon songs with their American adaptations.

3. The community should be actively encouraged in attempting to revive the choral singing tradition which has been so important to Walloon musical culture.

4. More study of the Walloon language would be valuable to the researcher in order to be able to interpret, translate, and transcribe the songs more accurately. It would also facilitate a more singable English translation for those who could not pronounce or read the Walloon language.

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APPENDICES

APPENDIX I

BRIEF BIOGRAPHIES OF INTERVIEWEES

Alfred Vandertie

Alfred Vandertie is a resident of Algoma, Wisconsin and at age 82 still occasionally performs the Walloon songs he knows. He was born in 1911 and has been active for most of his life in the music of the community. Like most other children at the time, he only spoke Walloon when he went to school. In the 1940's a research team from the University of Wisconsin came to northeast Wisconsin to record folk music of the Belgian community. The group, including Helene Stratman-Thomas, had been given Mr. Vandertie's name as one who could be contacted. He was the proprietor of the Brussels House. They located him there and he sang several songs for the researchers that have been preserved in both the Library of Congress in Washington, D. C. and the University Library in Madison, Wisconsin.

All of the Vanderties in northeast Wisconsin are descended from Edward Vangindertalien who was one of the early settlers in the area. The name was evidently too difficult for non-Belgian teachers and was simplified to Vandertie.

Margaret and Ivan Draize

Mr. and Mrs. Draize have been active in the Belgian-American Club and have made five visits to Belgium. While there, Ivan has performed on radio and television programs hosted by Francoise Lempereur, who is Margaret's relative. He taught himself how to call square dances in Walloon and

demonstrated this while in Belgium. The Draize's correspond with about forty families in Belgium and host Belgian visitors nearly every summer. Mr. Draize was born in 1920 and has farmed in the area all of his adult life. Mrs. Draize (b. 1927) taught school for forty-four years. She retired several years ago from the Southern Door Schools. Her students often had pen-pals from Belgium and were made aware of their cultural heritage, whether it was from Belgium or another country, in many school programs for parents.

Ivan's ancestors include Lambert Bodart who was in the first group of settlers to arrive at "Aux Premiere Belges". The first Draize came to America shortly after the Chicago and Peshtigo Fires in the autumn of 1871. Nicolas Draize reported smelling the smoke from these fires in Chicago and in northeast Wisconsin.

Jean Joseph Lempereur and Martin Baudhuin are the earliest ancestors of Margaret, nee Lampereur, to settle in northeast Wisconsin. Most of the American cousins spell the surname Lampereur while the Belgian cousins use Lempereur.

Theresa Alexander

Theresa's memories include music used at special occasions ("The First Noel" in church at Christmas with violin accompaniment) and stories told to her by her grandmother Geniesse who would have been one-hundred-thirty

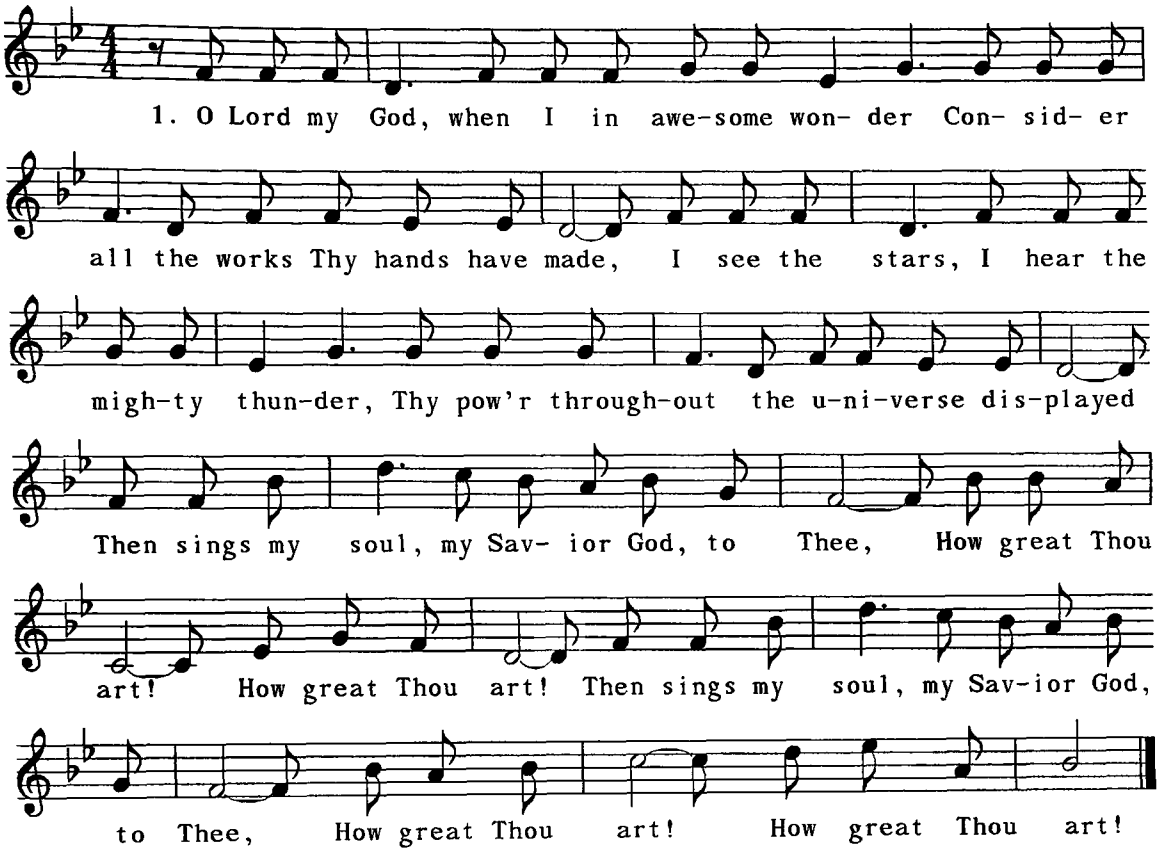
years old this year (1993). She came to the United States with her family when she was only seven years old. Theresa remembers stories that she told of the horrible conditions aboard the ship. The smells were the worst, even worse than the pervasive smell of smoke after the Great Fire of 1871. Theresa also remembers her grandfather, Harry Chaudoir, Sr., playing in a band for Kermiss and other celebrations.

Theresa's maiden name was Gerondale and her mother was a Chaudoir, both prominent names in the Belgian community. Besides raising five sons with her husband, Allan, she teaches in the Southern Door Elementary/Middle School. Other teachers of Walloon ancestry at Southern Door that shared information in conversations include Milton Delwiche, Joyce Lampereur, and Keith Wautlet. Milton's predecessors settled in what is now called Namur, but was previously named Delwiche, and then Fairland. He gave the researcher names of people in the community that might have helpful information. Joyce is in the process of doing detailed genealogical study of her family and was able to assist the researcher in making family connections. Keith's mother, Josie Wautlet, wrote the book Francois about his great-grandfather. Like his great-grandfather, Keith has been involved in choral singing in the community.

APPENDIX II

SONGS NOT OF WALLOON DERIVATION

How Great Thou Art (Qui v's-èstoz Grand)


1. O Lord my God, when I in awe-some won- der Con- sid- er
all the works Thy hands have made, I see the stars, I hear the
migh-ty thun-der, Thy pow'r through-out the u-ni-verse dis-played
Then sings my soul, my Sav- ior God, to Thee, How great Thou
art! How great Thou art! Then sings my soul, my Sav-ior God,
to Thee, How great Thou art! How great Thou art!

Walloon translation:

1. Signeûr bon Diè, quand dji so mârvouyî
   Et dj' sondje à tos lès mondes vos mwins l'ont fêt
   Dji vwè lès stwèles, dj'ètind' li tonwâre rôler
   Vosse fwace tint l' tout' li univêrs' po vîr

Refrain:
   Donc tchante mi-n-âme, mi Saûveûr Diè à vos
   Qui v's-èstoz grand (bis)
   Donc tchante mi-n-âme, mi Saûveûr Diè à vos
   Qui v's-èstoz grand (bis)

2. Et quand dji rote dins lès bwès èt lès valéyes
   Et dj' (e)tind lès mouchons tchanter dins lèsârbes
   Quand dji waîte è bas di-d'lé lès montagnes grandeûrs
   Et dj'(è)tind li ri èt sins lès doûces aîreûses

3. Quand Christ vinrè en criyant sès-anonç'mints
   Em' prinde po râler, n-a m' coeûr sèrè gaîy
   Donc avou m' tièsse a tère rinde grand-oneûr
   Et là dj' criyerè: "Mon Diè, qui v's-èstoz grand!"

English:

1. O Lord, my God! When I in awesome wonder
   Consider all the worlds Thy hands have made
   I see the stars, I hear the rolling thunder
   Thy power throughout the universe displayed

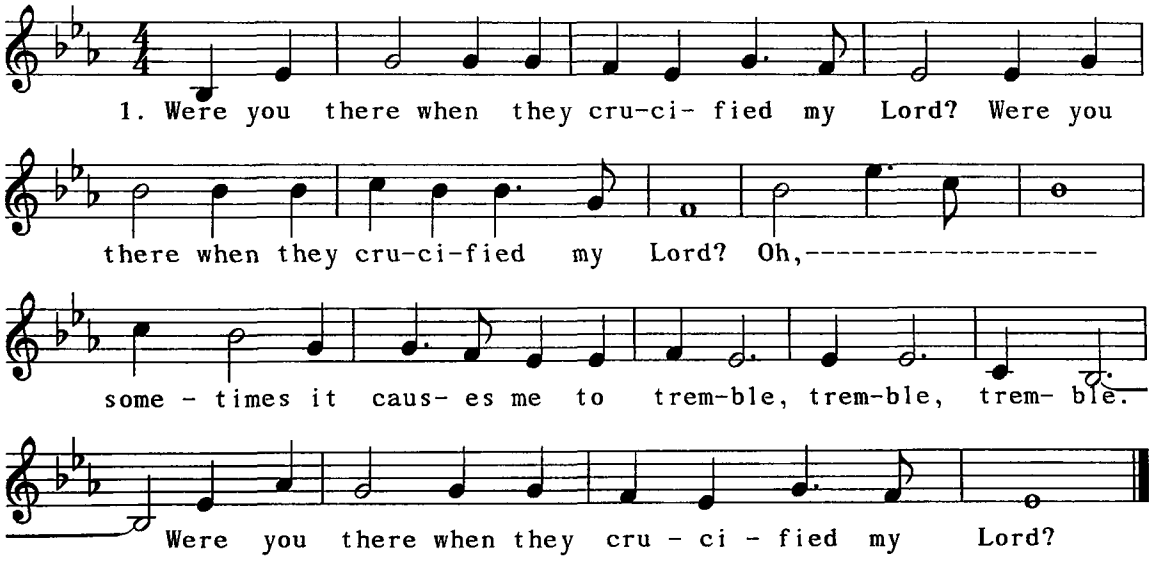
Refrain:

   Then sings my soul, my Savior God to Thee
   How great Thou art (bis)
   Then sings my soul, my Savior God to Thee
   How great Thou art (bis)

2. When through the woods and forest glades I wander
   And hear the birds sing sweetly in the trees
   When I look down from lofty mountain grandeur
   And hear the brook and feel the gentle breeze

3. When Christ shall come with shout of acclamation
   And take me home, what joy shall fill my heart!
   Then I shall bow in humble adoration
   And there proclaim, "My God, how great Thou art!"

Were You There? (Estiz la)


1. Were you there when they cru-ci- fied my Lord? Were you
there when they cru-ci-fied my Lord? Oh,----------
some - times it caus- es me to trem-ble, trem-ble, trem- ble.
Were you there when they cru - ci - fied my Lord?

Walloon:

1. Estîz là quand il ont crucifyi m'Sègneûr? (bis)
   Oh, oh, oh, oh i-n-a dès côps qu' ça m'faît
   Tron.ner, tron.ner, tron.ner
   Estîz là quand il ont crucifyi m'Sègneûr?

2. Estîz là quand is l'ont clawé dissu l'crwès?
   ...

3. Estîz là quand is l'ont coutchî didins l'tombe?
   ...

4. Estîz là quand il ont rôlé l' pire èvôye?
   ...

English:

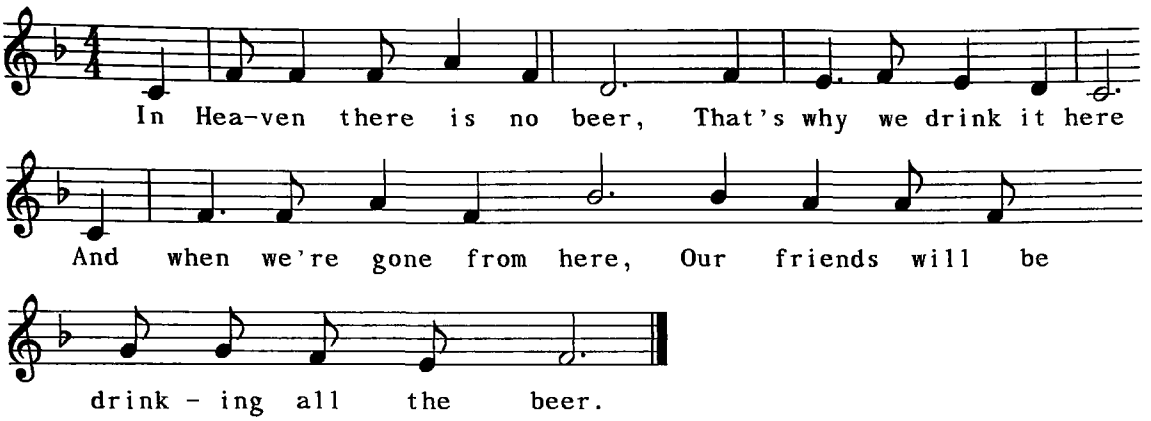
1. Were you there when they crucified my Lord? (bis)
   Oh, oh, oh, oh, sometimes it causes me to
   tremble, tremble, tremble
   Were you there when they crucified my Lord?

2. Were you there when they nailed Him to the cross?
   ...

3. Were you there when they laid Him in the tomb?
   ...

4. Were you there when they rolled the stone away?
   ...

In Heaven There Is No Beer (Au ciel, i n'a pon.y bire)



Walloon:
Au cièl, i n'a pon.y bîre
C'èst po ça qu'on l' bwèt vêci
Et quand on sèrè-st-èvôye di-d-vêci,
Tos nos-amis bwèront tote li bîre.

LA BRABANÇONNE

Chant National Belge

Paroles de **CH ROGIER.** **Musique de F CAMPENHOUT.**

Maestoso
CHANT.
PIANO.
mf
A près des sie - cles d'es - cla - va - ge, Le Bel - ge sor-tant du tom-
beau, A re con quis, par son cou ra - ge, Son nom, ses droits et son dra-
peau Et ta main sou ve rai ne et fie re, De - sor mais, peu ple indomp-
p
cresc
te, — — — — Gra va sur ta vieil le ban niè re : Le
mf

Propriété de l'editeur.

Roi, la Loi, la Li ber - té. Gra - va sur ta vieil - le ban
cresc
nie re Le Roi, la Loi, la Li - ber - té ! Le Roi, la Loi, la Li ber-
f
- te ! Le Roi, la Loi, la Li - ber - té !
ff

Marche de ton pas énergique,
Marche de progrès en progrès,
Dieu qui protège la Belgique,
Sourit à tes mâles succès
Tra - illons notre labeur donne
A nos champs la fécondité,
Et la splendeur des arts couronne
Le Roi la Loi, la Liberté !
Et la splendeur des arts couronne
Le Roi, la Loi, la Liberté !
Le Roi, la Loi, la Liberté !
Le Roi, la Loi, la Liberte !

Ouvrons nos rangs à d'anciens frères,
De nous trop longtemps désunis :
Belges, Bataves, plus de guerres,
Les peuples libres sont amis.
A jamais resserrons ensemble
Les liens de fraternité,
Et qu'un même cri nous rassemble :
Le Roi, la Loi, la Liberté !
Et qu'un même cri nous rassemble :
Le Roi, la Loi, la Liberté !
Le Roi, la Loi, la Liberté !
Le Roi, la Loi, la Liberte !

O Belgique ! O mère chérie,
A toi nos cœurs, à toi nos bras,
A toi notre sang, O patrie :
Nous le jurons, tu vivras !
Tu vivras toujours grande et belle
Et ton invincible unité
Aura pour devise immortelle
Le Roi, la Loi, la Liberté !
Aura pour devise immortelle
Le Roi, la Loi, la Liberté !
Le Roi, la Loi, la Liberté !
Le Roi, la Loi, la Liberte !

Chant régional namurois

LI BIA BOUQUET

Texte et mélodie de N. BOSRET.

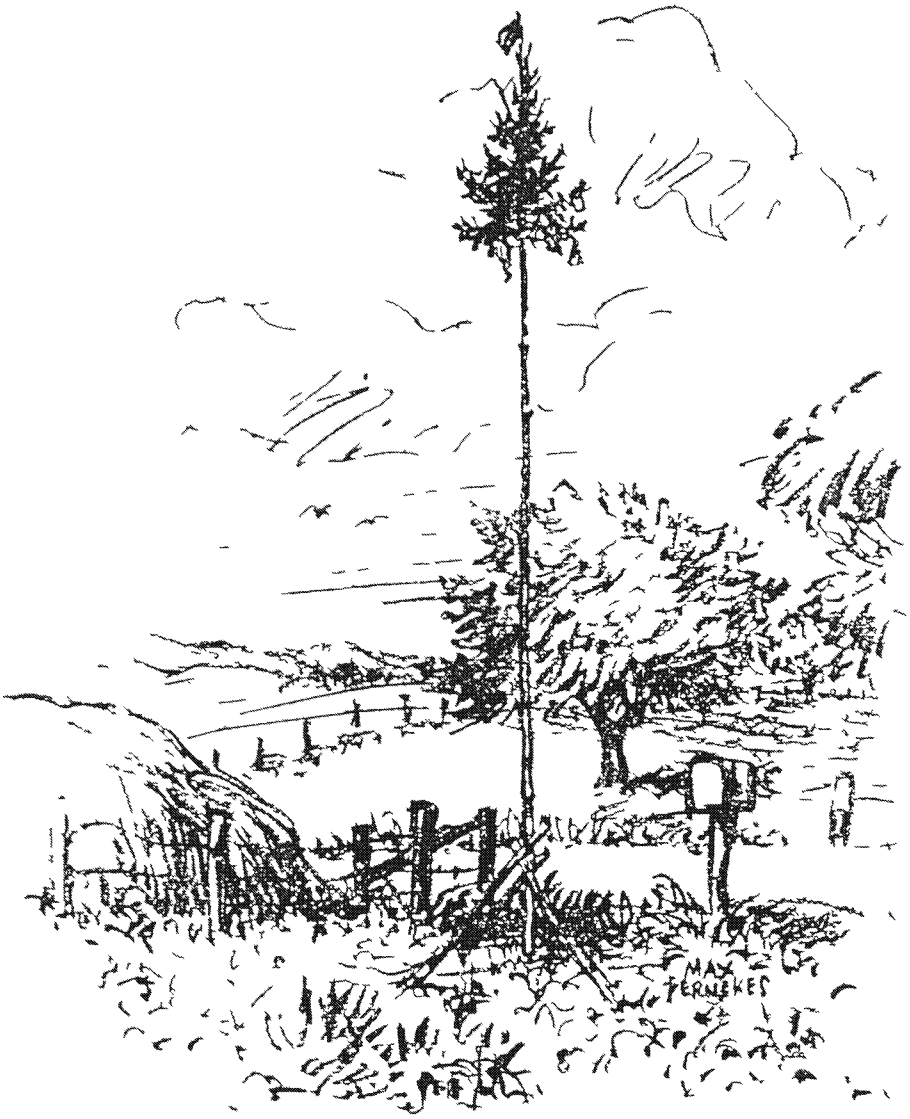
ARR: G. LEGRAND

Marcia
CHANT
PIANO
REFRAIN
C'est d'mwin li d'jou di m'ma-
riadge — A-prè-tez a prè-tez tos vos bouquets Vos lès met-trez au cwar
sa - gge Dès bau chè les do ban-quèt Mais c'est l'mèn' li pus djo
inf
legato
liy e Os-si vrai-mint dji m'ra liy e Di li do-ner li bou
f

2	3	4
C'esteûv' mi p'tit' Mariye,	Adié totes mès foliyes	C'est d'mwin qu'dji boute à pièce
Come él' esteûv' djoliye!	Dj'intèr' dins l'confrériye	Adié tote li djonèsse
Quel embarras	C'est-à l'auté	Po commnci
Ça sti ç'djoù-là	Qui dj'va djurer	Dji m'va satchi
Qui dj'a signé l'contrat	Amour, fidelité	Al cwade à tot spiyi
C'est-d'mwin .	C'est d'mwin	C'est d'mwin

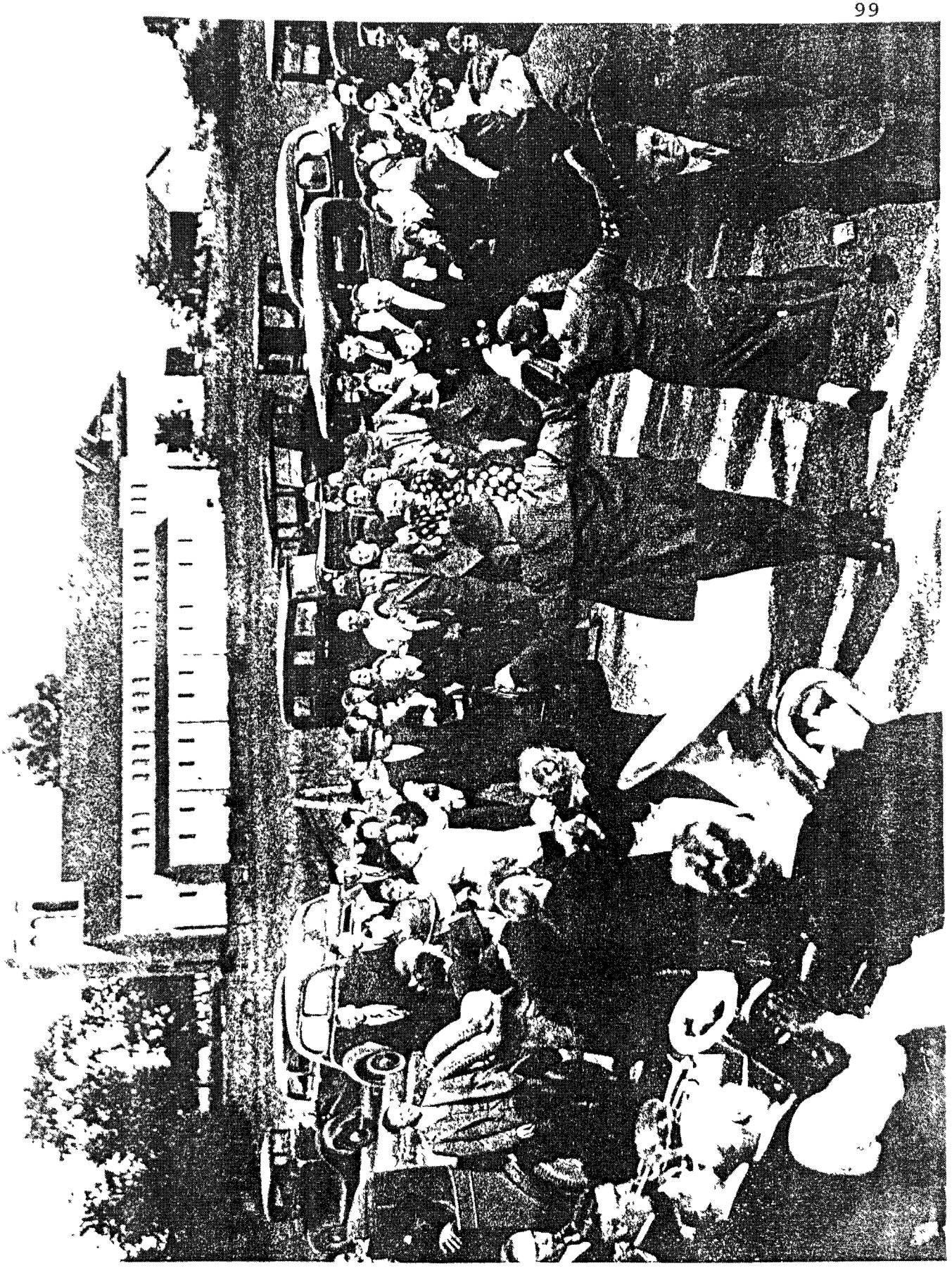
APPENDIX III

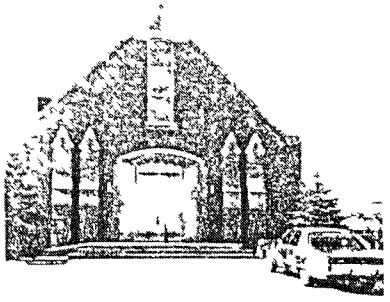
PHOTOGRAPHS



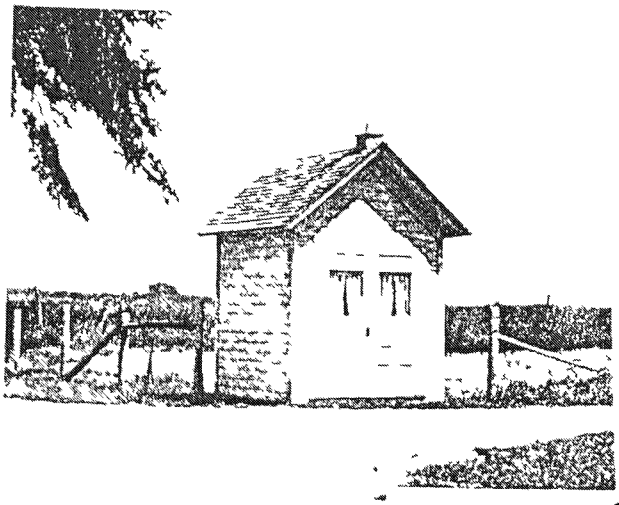
BELGIAN MAYPOLE BRUSSELS

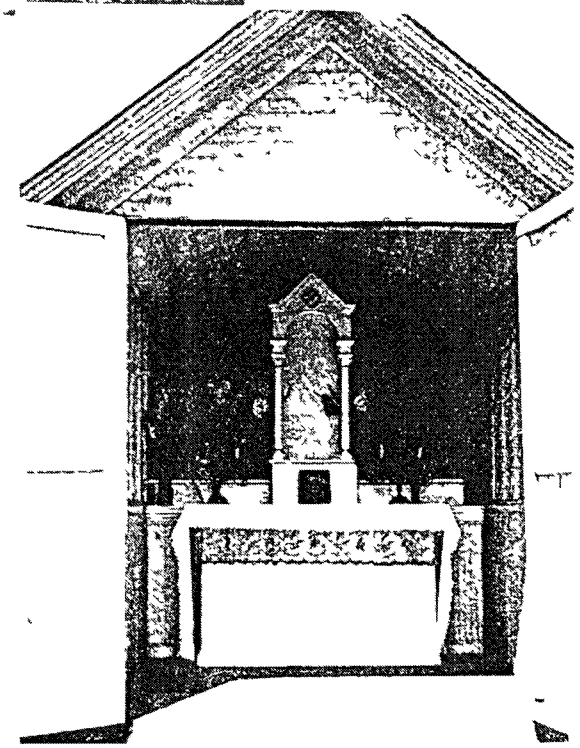
Drawing and photograph of a Maypole - Brussels, Wisconsin



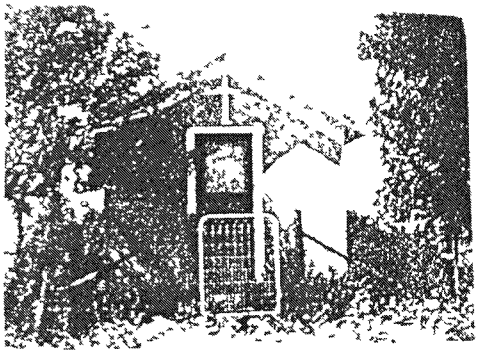


Holy Name Church, Bay Settlement
(named by Father Daems)





Wayside Chapels -
Inside and Out
Door County, Wisconsin



Interior of St Ghislaine Chapel on the Jule Vandertie farm R1 Forestville

above:
Alfred Vandertie playing tapes for others attending the opening of the Belgian Collection at the Special Collections Library, University of Wisconsin - Green Bay

right:
Margaret and Ivan Draize in their square dancing attire, taken on their 25th Anniversary

Clarence "Sax" DeNamur directing the Brussels High School Band

Louis Ropson making violins in his workshop in Dykesville

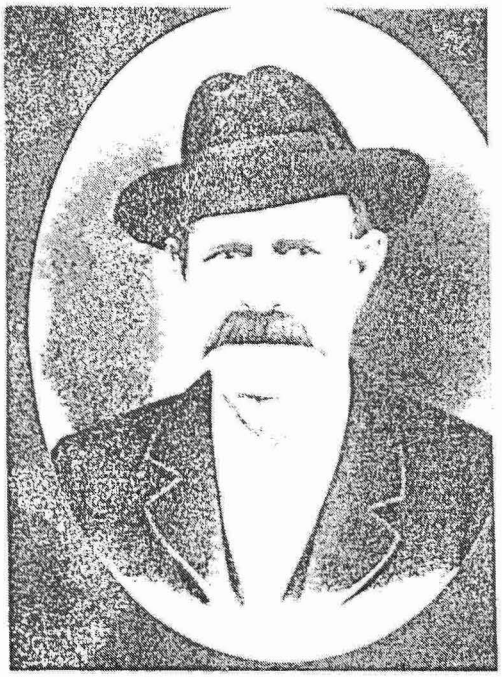
Green Bay Press Chronicle 17 July 1979

LOUIS J. ROPSON

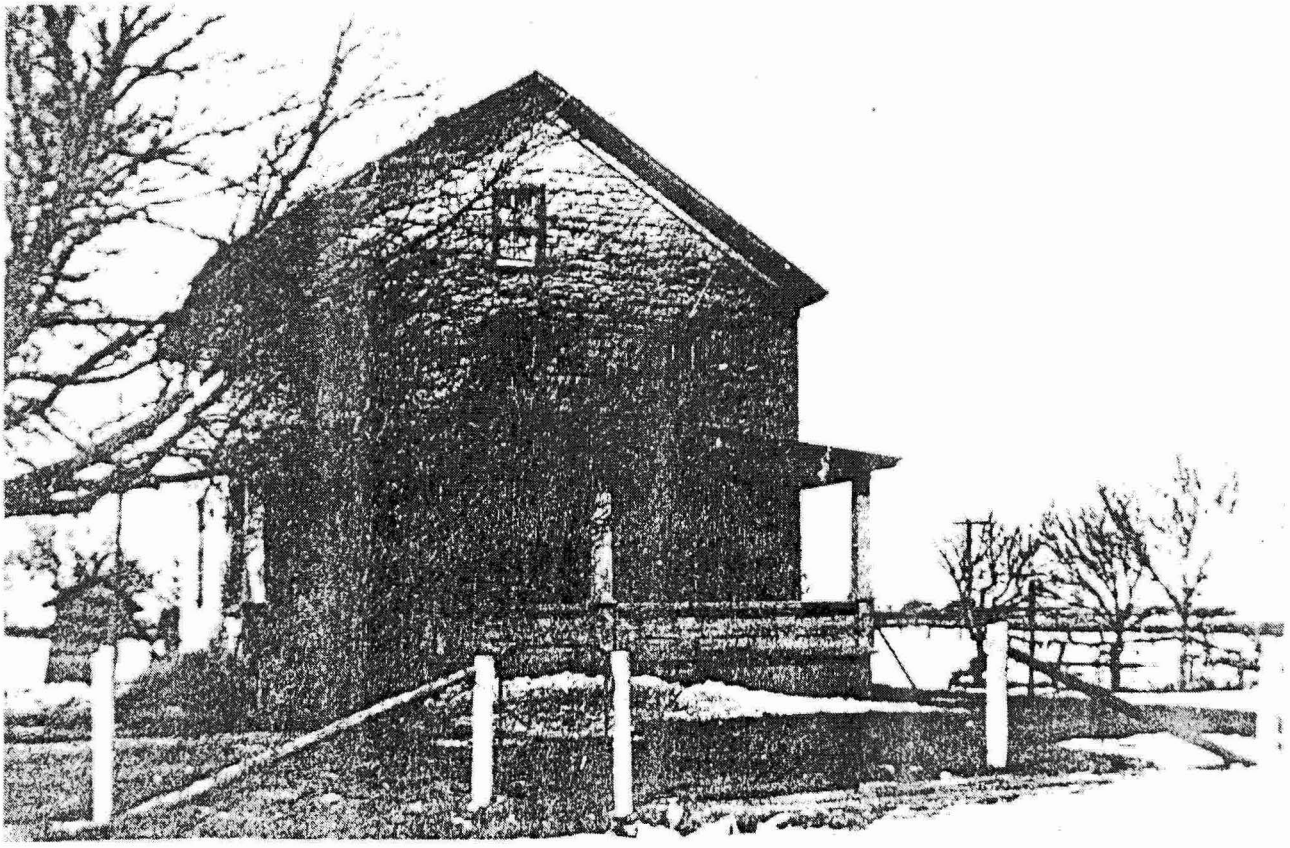
Louis J. Ropson, 76, Rt. 2, Luxemburg, died Saturday afternoon at a Green Bay nursing home. He was born June 8, 1903 in the Town of Red River to the late Joseph and Mary Collins Ropson. He married Elsie Vandermeulen Oct. 22, 1928 at SS. Peter and Paul Church. Mr. Ropson had been an organist at St. Louis Church, Dyckesville, for over 50 years and retired in 1965. He was a member of the Peninsula Belgian-American Club.

Survivors are one sister, Mrs. Ann Liebergen, Green Bay; several nieces, nephews, grandnieces and grandnephews. He was preceded in death by his wife in October 1974, a twin brother, Ellie in 1957 and by two brothers, Norman and Joseph.

The funeral will be 10:30 a.m. today at St. Louis Church, Dyckesville, with the Rev. Kenneth DeGroot officiating. Burial will be in the church cemetery. McMahon Funeral Home, Luxemburg, is in charge of arrangements



Francois LeGrave



LeGrave House - Rosiere, Wisconsin